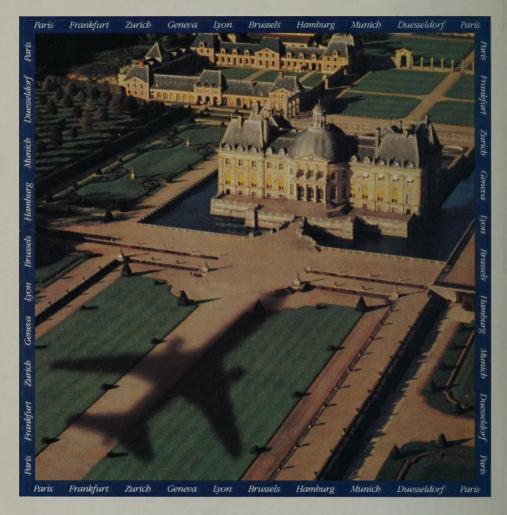


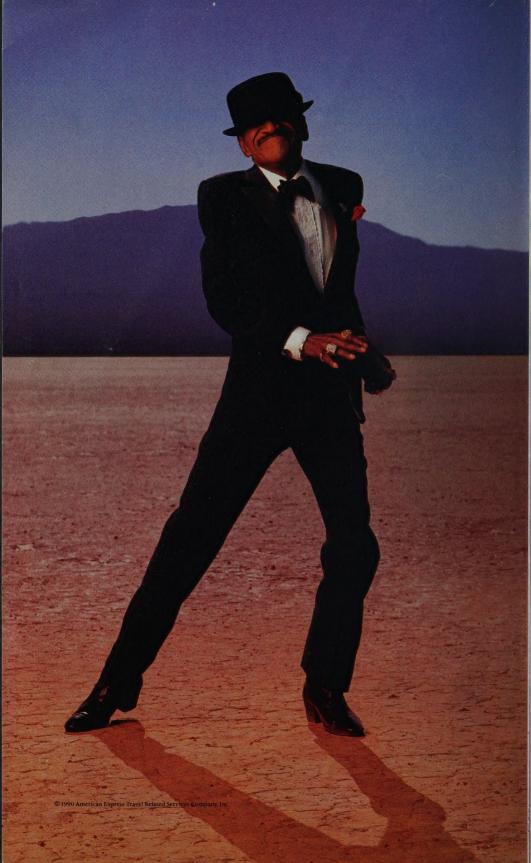
EUROPE. FROM AN AMERICAN POINT OF VIEW.



No one can show you Europe quite like American can. And this year, American can take you to more of it than ever. With service from JFK International Airport to 10 wonderful European cities. Including new service to Stuttgart* via daily nonstop service to Zurich. Plus, we offer affordable Fly Alaway Vacations packages to all of them. As well as the opportunity to earn Aladvantage* miles. It's all designed to show you a Europe that's easy to get to and easy to get around. So call your Travel Agent or American Airlines.

ANdvantage® is a registered service mark of American Airlines, Inc. American Airlines reserves the right to change AAdvantage program rules, regulations, travel awards and special offers without notice, and to end the AAdvantage program with six months notice. "Service begins November 1, 1989, Subject to government approval."



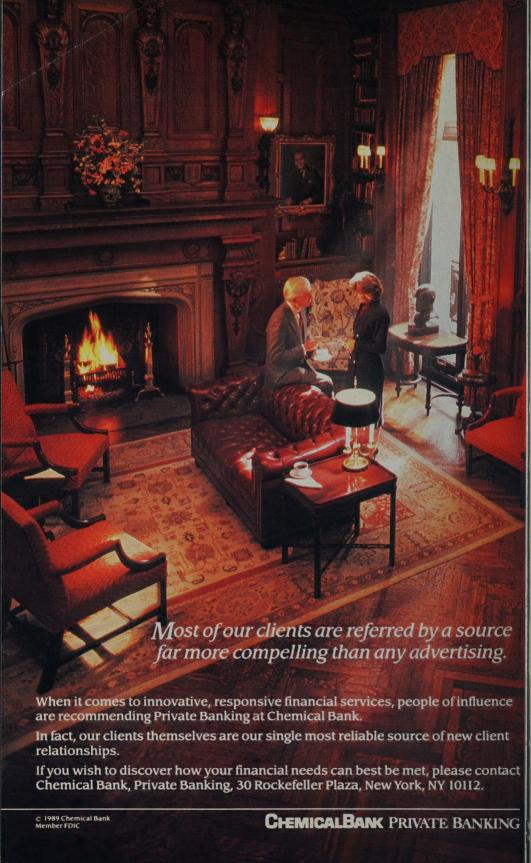


Sammy Davis, Jr. Cardmember since 1974.

Membership Has Its Privileges.*



Don't leave home without it. Call 1-800-THE CARD to apply.



stagebill MARCH 1990

CONTENTS

- 8 THE LIBERTINE'S PROGRESS by Peter Conrad
- 17 THE PROGRAM
- 22 FROM HERE TO ETERNITY by Michael Redmond
- 35 SCORE KEEPER by Theodore W. Libbey, Jr.
- 40 MARCH SPOTLIGHT

Cover photograph by Yoichi R. Okamoto: Avery Fisher Hall—reflections on a keyboard

Arthur Levitt, Jr., Chairman of the Board Charles F. Buccieri, President Carol Evans, Publisher Sandra Haworth, Acting Nat'l. Advertising Mgr. Sandra Hunter, Vice President Teresa Barbieri, General Manager William J. Kofl, Jr., Production Manager

Laura Jacobs, Senior Editor Cori Ellison, Contributing Editor Robert Sandla, Contributing Editor Raul R. Ravelo, Production Assistant

Clifford S. Tinder, *Program Editor* Cathleen Mahoney, *Associate Program Editor* Amy Bartram, *Assistant Program Editor*

Sales Staff
Lauri L. Friedland
Jamie Gooch, Wine/Spirits Manager
Deborah K. Herman
Patricia M. Hewlett, Cosmetics/Fragrance Mgr.

Joseph P. Barbieri, Vice Chairman Emeritus

STAGEBILL is published monthly at Lincoln Center and Carnegie Hall in New York, Kennedy Center and the National Theatre in Washington, D.C., and in Chicago. Other Stagebill editions are published in San Francisco, Dallas, Detroit, St. Louis, Philadelphia, and at the Tampa Bay Performing Arts Center. The Lincoln Center Stagebill is published by B&B Enterprises, Inc. Program Office, 140 West 65th Street, New York, NX, 10023, (212) 799-1230. Copyright 1989 B&B Enterprises, Inc. All rights reserved. Printed in U.S.A.

Advertising Offices—New York: 144 East 44th Street, New York, N.Y. 10017, (212) 687-9275. Washington, D.C.: Program Office, The Kennedy Center, Washington, D.C. 20566, (202) 833-2897. Chicago: 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890, 685-3911. The Lincoln Center edition of Stagebill is available monthly to subscribers for \$15 per year (U.S.); \$25 (outside U.S.). Back issues available. For details write: Stagebill, P.O. Box 5348, Grand Central Station, New York, N.Y. 10163 (Dept. S).





Brought to you on National Public Radio by the Chrysler Corporation Fund.

Distinguished artists. Great performances. Enlightening critiques by top reviewers. Every Monday through Friday, "Performance Today" showcases the most exciting new directions in classical music. Enjoy the best of America's performing arts and classical musicians on "Performance Today".



The Libertine's Progress



The long-lived, far-ranging Don Juan turns up at the Metropolitan Opera this month as the company presents a new production of Don Giovanni on March 22

by Peter Conrad

he archetype is a character who wants to go everywhere, and to become everyone. He is less a person than a potential, whose migrations through time and place, and whose changes of identity declare his ambition to experience infinite possibilities. Europe has three such tireless, recurrent seekers in its mythology—Faust, the man of mind who wants to know everything; Robinson Crusoe, the man of means who wants to own everything; and Don Juan, the man of the senses who intends both to know and to own everything, and whose mode of doing so is to make love.

Since their ambitions are global, these characters elasticize their careers, so that they last for centuries; and in the course of their journeying, they alter and contradict themselves at will. Such versatility is the inexhaustible resource of Don Juan. In the seventeenth century, he turns up as a God-mocking blasphemer, in the

eighteenth century he changes into an epicurean, then, in the nineteenth century, an idealist, and, after that, in the twentieth century, he declines into a suitable case for psychiatric treatment.

In every period, Don Juan is quick to establish himself as a contemporary by learning new tricks and trades. This man whose name is synonymous with philandering can even risk dissociating himself from sex. For example, to George Bernard Shaw he is an abstinent socialist; the twentieth-century Swiss playwright Max Frisch believed that a modern Juan ought to exchange sensual connoisseurship for scientific knowledge, physicality for physics. Since Juan's obsession is to understand the workings of nature, Frisch advises him to advance from the bedroom to the laboratory, and go to work on splitting the atom.

Don Juan, in the play *El burlador de Sevilla*, attributed to Tirso da Molina (c.1616), begins life in ethical orthodoxy. The play is



INTRODUCING EAU DE TOILETTE

COCO

A TANTALIZING NEW ASPECT OF THE MODERN CLASSIC

monkish propaganda, demonstrating the vengeful triumph of death. What the "burlador" burlesques is religion, and he is punished by the heaven he offends. By 1664, when Molière wrote his version of Don Juan, the cultural judgment of the character had shifted; the jesting apostate had now become a philosopher. Whereas the later Juans of the eighteenth century-most obviously Don Giovanni, as conceived by the feckless libertine Da Ponte-live for pleasure, Molière's hero is driven by a rational curiosity, prizing open the fissure between moral pretense and carnal truth. For other Don Juans, notably Mozart's, his infamous catalogue is a smirking black book of facile conquests. For Molière's man, however, it is a calculus, testifying to his encyclopedic meticulousness he is scrupulously fair, he explains to his servant Sgnarelle, so he can't deny any woman her right to his attention just because he happens to be married to another—and to his faith in the incorruptibility of arithmetic. When Sgnarelle demands to know what he believes in (since he refuses to credit God, ghosts, or the Devil), Juan replies that he believes 2+2=4 and 4+4=8. Molière's Juan juggles more concrete sums, and makes equations from them. Promiscuity is just another exercise in learning the multiplication table.

Mozart's Giovanni vacillates between the classic reason of Molière's sexual mathematician and a tempestuous romantic irrationality. Nikolaus Lenau's 1851 Don Juan, however, is no skirt-chaser but a yearning dreamer, intent on the idea of "a woman who is the incarnation of womanhood." To suit this revisionism, new music had to be written. Richard Strauss' symphonic poem Don Juan (1889), taking its plot from Lenau, abandons the repressive morality with which Tirso and his successors had burdened Juan. No stone guest chills the flesh of Strauss' libertine; the tragedy now is the lyrically lively body's debilitation by age, and Strauss depicts the elderly hero's memories of his youthful ardor. Words here renounce all claim on Juan-he is, to the Romantics, the incarnation of music, at odds with the fretful rationality of language, so Strauss returns him to speechlessness. Juan *is* the orchestra; the tone poem is the distillation of a would-be opera.

omanticism subversively rewrote Mozart's Don Giovanni, which it adopted as sacrilegious scripture. In 1843, Kierkegaard used the opera to elaborate the dialectic of his treatise Either/Or, which opposes the dull wisdom of ethics to the happy irresponsibility of aesthetics. Kierkegaard's aesthete, a philosopher of Romanticism, takes the operas of Mozart as an infidel holy writ and an amoral conduct-book. "Never before," he proposes, "has sensuousness been conceived as it is in Don Giovanni-as a principle"; and that conception originates necessarily in opera, because "the genius of sensuousness is...the absolute subject of music," i.e. tuning up the receptive human body and overhearing the song which streams from it.

E. T. A. Hoffmann, who saw himself as Mozart's spiritual son, and legitimized the descent by assuming Amadeus as one of his middle names, had already adapted the opera to his own heretical creed in his fable "Don Juan," published in 1813. In this story, Hoffmann goes to hear Don Giovanni in a provincial theater, and is phantasmagorically joined in his box by the woman singing Anna. She admits to Hoffmann that her revulsion from Giovanni has turned, after his death, into infatuation. Their mystic marriage can be consummated only if she chooses to share his perdition. The feverish soprano dies that same night, at the precise moment when Hoffmann hears, again in his sleep, an aerial orchestra playing Anna's aria "Non mi dir." For Kierkegaard, it was the character of Donna Elvira who symbolized the sensuous urgency of music; for Hoffmann, Anna is that muse.

In England, the libertine appears as a garrulous talker, defying the injunctions against language of both Hoffmann and Kierkegaard. The hero of Byron's *Don Juan* is more an anecdotalist than a



Issolut Citron is made from
matural citrus flavors and vodka
distilled from grain grown
in the rich fields of southern Swedon.
The distilling and flavoring of vodka
is an age-old Swedish tradition
bating back more than 400 years
Vodka has been sold under the name
Isbsolut Since 1879.

ALC. 40%/ VOL. (80 PROOF)

CITRUS FLAVORED VODKA.
PRODUCED AND BOTTLED IN SWEDEN 10 LITER

IMPORTED

IMPORTER AND SOLE DISTRIBUTOR FOR THE U.S. CARILLON IMPORTERS LTD., TEANECK, N.J.

ABSOLUT LIMELIGHT.

TO SEND A GIFT OF ABSOLUT® CITRON® CITY
PRODUCT OF SWEDEN. 40% ALC/VOL (8011)

HIBITED BY LAW) CALL 1-800-243-3787.

"Cars as good as the Ford Taurus roll forth but once per generation."

—Car and Driver

It's not often that a car receives this kind of praise. Then again, it's not often that a car like Ford Taurus comes along. And over the years, its superb performance and innovative design have made it a resounding success with critics as well as the buying public. As Car and Driver put it: "This car, an established best-seller in the marketplace, established itself

as first in the hearts of [our] staff...."
(Which may explain why Taurus has spent the last four years on their "Ten Best Cars" list.)

But despite all the acclaim, you can rest assured that we're not resting on our laurels. In fact, Taurus now offers advanced features like optional anti-lock brakes—proof that this design leader is dedicated to staying

Buckle up-together we can save lives.



a leader. Ford Taurus. The next car of its kind may be a generation away.

Best-built American cars.

The best-built American cars are built by Ford. This is based on an average of consumer-reported problems in a series of surveys of all Ford and competitive '81-'89 models designed and built in North America. At Ford, "Quality is Job 1." Taurus for 1990 comes equipped with a driver air bag supplemental restraint system.

Ford Taurus

Have you driven a Ford...lately? Tord



seducer, and the vastly chatty poem through which he wanders transforms libertinism into a parliamentary liberalism. No "dramatic fate" like Kierkegaard's curtails it, and when the stone guest arrives it is as one more conquest for Giovanni. He touches the specter into palpability, and it turns out to be the Duchess of Fitze-Fulke; there the poem, which cannot end, simply breaks off.

In what Shaw called his "Don Juan play," Man and Superman (1905), the archetypal figure, Jack Tanner, proselytizes rather than makes love. Leporello's catalogue is here rewritten as a manual for distribution to revolutionaries. When, in the "Don Juan in Hell" section of the play, his characters metamorphose into Mozart's, the hectic velocity of Giovanni's champagne aria is replaced by a marathon of palaver. "Go on talking" is the patronizing verdict of Ann (Shaw's Anna figure) on her verbose consort. Leporello, meanwhile, has been educated, put through an engineering course at a Polytechnic to qualify as Tanner's driver. The musical demons have been verbally mechanized.

Even when Giovanni returns to opera, he is but the relic of his Romantic self. Tom Rakewell, in the text written by W. H. Auden and Chester Kallman for Stravinsky's *The Rake's Progress* (1951), is no taunter of God; he's an atom in a materialistic universe, where fate depends on luck or games of chance. The career of Romanticism ends, along with Rakewell, in the lunatic asylum.

The Romantic optimism thus banished from Europe takes refuge, however, in America, where there are constitutional amendments to protect the libertine's moral laissez-faire. Eric Linklater sent Giovanni there in a novel called Juan in America, published in 1931. Linklater's Juan is a genealogical sprig of Byron's germinated at the aforementioned encounter with the Duchess of Fitze-Fulke.

Such a hero, who is himself a potentiality, belongs in America, which is as Linklater says "the land of infinite possibility." Once he's there, he finds that his

old satanic and dissipated style of life has been humanely and profitably revised. Leporello's catalogue, transported across the Atlantic, is now a technological tool. Juan attends college to study Accountancy Principles and Commercial Statistics.

he end comes for the emigrant libertine when America obliges him to reform, conform, and pledge allegiance to the flag. This happens in 1949, in a Warner Brothers film called Adventures of Don Juan, directed by Vincent Sherman. The music is by Max Steiner, not Mozart, and Juan is played by Errol Flynn. In the film, Juan demands diplomatic access to England's Queen, Elizabeth I, wanting to ease relations with Spain and frustrate the war-monger at home. (The analogy with international affairs in the 1930s and '40s is obvious.) This Juan's conscience about social welfare leaves him little time for philandering. Though he's commissioned in the Spanish navy, pacifism overrules his ambition and he refuses the post, since he is loath to be part of the Armada against England.

Appointed fencing instructor at the Royal Academy, he volunteers to teach the sport to a dwarf. The Spanish Queen compliments him: "You have made a friend." Juan smarmily answers, "I can use friends, Your Majesty." As Hollywood sees it, this Don Juan's catalogue is a manual on how to win friends and influence people; the libertine is now the world's most intrepid and bonus-laden traveling salesman. At one point in the film, Juan is swashbuckling with the villainous Lorca. The King interrupts, and orders him to throw down his sword. He does so at once, instinctively obedient. Where Mozart's Don Giovanni doesn't respect God, let alone a monarch, this Don Juan has, dismayingly, made good. When that occurs, there's no more to be said about him.

Peter Conrad teaches English literature at Oxford University, and is the author of A Song of Love and Death: The Meaning of Opera, published by Poseidon.

COMMITMENT.

Commitment is what transforms a promise into reality.

It is the words that speak boldly of your intentions. And the actions which speak louder than the words.

It is making the time when there is none. Coming through time after time after time, year after year after year.

Commitment is the stuff character is made of; the power to change the face of things.

It is the daily triumph of integrity over skepticism.



An American Express company



LEADERSHIP BY EXAMPLES*



The first and only residences ever built at Lincoln Center are now available for purchase. We invite you to visit our on-site sales center.



Studios from \$317,500 • One Bedrooms from \$431,000 • Two Bedrooms from \$605,000 • Three Bedrooms from \$1,520,000

Temporary sales office entrance is located up the staircase in front of Alice Tully Hall on Broadway between 65th and 66th Streets.

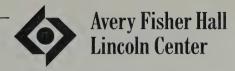
Open Monday through Friday 9:00 A.M. to 4:30 P.M. Closed Saturday and Sunday. Appointments recommended.

(212) 787-3400

Exclusive Marketing and Sales Agent: M.J. Raynes Incorporated • Broker Inquiries Invited.

Three Lincoln Center is a private development of The Stillman Group. *Three Lincoln Center is not affiliated with Lincoln Center for the Performing Arts, Inc. *

The complete offering terms are in an offering plan available from sponsor. *An equal housing opportunity.



Home of The New York Philharmonic

GREAT PERFORMERS AT LINCOLN CENTER Underwritten by Continental Insurance presents the

HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD, Artistic Director

Monday Evening, April 2, 1990, at 7:30

Christopher Hogwood, Conductor

SHARON BAKER, Soprano
LORRAINE HUNT, Soprano
DREW MINTER, Countertenor
JOHN MARK AINSLEY, Tenor
WILLIAM SHARP, Baritone
HANDEL & HAYDN SOCIETY CHORUS AND PERIOD ORCHESTRA

JOHANN SEBASTIAN BACH

Mass in B minor

I Missa

Intermission

II Symbolum Nicenum

III Sanctus

IV Osanna, Benedictus, Agnus Dei, & Dona nobis pacem

We are grateful to the E. Nakamichi Foundation for its assistance in presenting Great Performers concerts of Music on Period Instruments.

Lincoln Center gratefully acknowledges additional support for the Great Performers series from the New York State Council on the Arts, the National Endowment for the Arts, Annie Laurie Aitken Charitable Trust, Eleanor Naylor Dana Charitable Trust, E. Nakamichi Foundation, Norman and Rosita Winston Foundation, Edward John Noble Foundation, Ann and Gordon Getty Foundation, and The Shubert Foundation.

The Handel & Haydn Society gratefully acknowledges the support of the Billy Rose Foundation, which helped to make this performance possible.

CHRISTOPHER HOGWOOD

Handel e3 Haydn Society



"...there's something special about Hogwood's reading." "...Hogwood binds everything together with buoyant pacing

and carefully considered phrasing. Highly recommended." -The Patriot Leader

"Performances are superb as one would expect and the recorded sound is excellent." —Reno Gazette-Journal

"This first recording with the British harpsichordist and conductor is a joyous experience all around." —San Francisco Chronicle

NEW!





Christopher Hogwood completes his definitive Beethoven Symphony cycle. Now available at a special price.

LONDON RECORDS CONGRATULATES THE HANDEL & HAYDN SOCIETY ON THE OCCASION OF THEIR 175TH JUBILEE SEASON!



In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance. The taking of photographs and the use of recording equipment are not allowed in this building.

Please make certain the electronic signal on your watch or pager is switched off during the concert.

Notes on the Program

by STEVEN LEDBETTER

Mass in B Minor, BWV 232 JOHANN SEBASTIAN BACH Born March 21, 1685, in Eisenach Died July 28, 1750, in Leipzig

The "B-Minor Mass," as this work is known, has passed from near oblivion to that elite group of compositions generally regarded as the greatest musical works ever written. Yet, ironically, it is fairly certain that Bach himself never heard the entire piece and may not even have intended it for a single performance. He composed its various sections at widely differing times and for different purposes, only assembling them into the shape we know today about 1748. His manuscript of the whole Mass is arranged in four numbered sections:

Missa (Kyrie and Gloria)
 Symbolum Nicenum (Credo)
 Sanctus
 Osanna, Benedictus, Agnus Dei, and Dona nobis pacem.

Each of these calls for slightly different vocal and instrumental forces, including a five-part choir (soprano I and II, alto, tenor, and bass) for most of the work, four parts in a few movements, six in the Sanctus, and eight in the Osanna.

The arrangement of the four segments is odd, especially in separating the Osanna and Benedictus from the Sanctus; in the Catholic liturgy they go together. Thus it appears that Bach simply gathered a series of movements setting the entire text of the Mass Ordinary without much concern for their liturgical practicability. Yet there is also evidence—from the

numbering of the four parts in the manuscript to the large "Fine" that Bach wrote on the very last page—to suggest that he considered the entire score to be single work, not just a hodgepodge of miscellaneous movements.

We know that Bach composed the "Missa" in 1733. That year, on July 27, he sent the performing parts to the Elector Friedrich August II of Saxony, along with a letter requesting an appointment as Saxon Court Composer. (Has there ever been a more impressive job application?) By that time the Sanctus (without its pendant Osanna and Benedictus) had been performed—Bach used it in Leipzig on Christmas Day of 1724. The fact that the Sanctus was a self-contained composition helps explain the odd separation of the Osanna and Benedictus in the final manuscript of the Mass

The remainder of the Mass was not composed until about 1748, just two years before Bach's death, and much of it was based on music borrowed from Bach's earlier works. We have no indication of a complete performance in Bach's lifetime, and it is hard to imagine the circumstances where such a performance could have taken place. Why, then, did he go to all the trouble of completing so massive a composition? Christoph Wolff has suggested in *The New Grove* that "Bach's aim seems to have been to bring together a collection of large-scale mass movements to serve as models rather than to create a single, multi-movement work on an unprecedented scale." Bach fol-

lowed a similar procedure with other creations of his later years—the Art of Fugue, the Goldberg Variations, the third part of the Clavier-Übung, the Musical Offering, and the Canonic-Variations on "Vom Himmel hoch." All of these works—like the B Minor Mass—represent the summation of a particular aspect of Bach's art; each is therefore a high point of its kind in the history of music.

Only gradually did the Mass come to the light of performance. In 1786, C.P.E. Bach, who had inherited the manuscript, performed the Credo in Hamburg in what was surely its premiere. A reviewer described it as "one of the most splendid musical pieces I have ever heard." (Emanuel was not above making a few "revisions" in his father's score, which Christoph Wolff has removed in preparing the edition for the present performance. Wolff has also made use of Bach's own articulations in the Kyrie and Gloria, marked into the set of parts that he sent to the Elector of Saxony.) Gradually the Mass came to be known in bits and pieces, though no one dared to attempt a performance of the whole at a single performance. During one entire year from the autumn of 1811 to the autumn of 1812, Carl Friedrich Zelter, director of the Berlin Singakademie and later the teacher of Mendelssohn, took his chorus gradually through the entire score in rehersal and described the Mass to a musical friend as probably the greatest musical work of art that the world has ever seen."

One of the earliest American performances of a good chunk of the Mass (twelve movements) was given by the Handel & Haydn Society under the direction of Carl Zerrahn on February 27, 1887; the performing ensemble consisted of an orchestra of 50 and a chorus of 432. This was surely a far cry from the forces Bach had at his disposal, though modern scholars are still locked in vigorous argument on this point. For a long time it was believed that Bach's choir consisted of three voices on a

part, singing from a single copy of the music (one—a soloist—actually holding the music, while a less accomplished singer stood at either side looking on). Recently the case has been argued—though by no means universally accepted—that Bach's "choir" in fact consisted of soloists, with one voice on a part.

The B Minor Mass has both inspired and daunted performers from the beginning. Here, as in all of his liturgical music, Bach manages to unite powerful artistic expression with a profound knowledge of Christian theology. The aim of his art is not simply to provide aesthetic delight, but to convince the listener of great religious truths. Virtually every movement can be understood simply from its emotional content or as a richly worked out piece of musical architecture or as an exercise in theological symbolism. Some movements reflect the old ecclesiastical choral style of a Palestrina (though with distinctly modern harmonies), while others are virtually operatic in their exuberance. The Credo is made up of shorter movements assembled in such a way as to provide a carefully balanced structure. Even when Bach reworks an older composition with a new text, he is not simply indulging in self-plagiarism out of laziness, but chooses material that fits the new text and liturgical position. Quotation of relevant plainsong melody, number symbolism, expressive madrigalisms, great strokes of dramatic surprise, and powerful, climactic fugues all go into the particular brew that makes up the Mass. The miracle—and the greatness—of the B-minor Mass is that Bach's genius holds all these diverse elements in equilibrium so that the score functions simultaneously as a varied display of styles and techniques, a powerful expresson of theological ideas, and a monumental work of musical architecture.

—Notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra.





I. MISSA

Kyrie eleison. Christe eleison. Kyrie eleison. Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Laudamus te, benedictimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe altissime. Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dextram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris, Amen. Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us. Glory be to God on high, and on earth peace to men and on earth peace to men

We praise thee, we bless thee, we worship thee, we glorify thee.

We give thanks to thee for thy great glory.

O Lord God, heavenly King, God the Father Almighty. O Lord, the only begotten Son, Jesus Christ, the most high. Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us.

For thou alone art holy, thou alone art the Lord, thou alone, Christ, art most high.

With the Holy Ghost in the Glory of God the Father, Amen.

II. SYMBOLUM NICENUM

Credo in unum Deum.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum
et ex Patre natum
ante omnia secula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum
consubstantialem Patri,
per quem omnia facta sunt,
Qui propter nos homines
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria virgine. et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis.

Et in Spirtum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.

Confiteor unum baptism in remissionem peccatorum et expecto resurrectionem mortuorum.

Et expecto resurrectionem mortuorum et vitam venturi seculi, Amen. I believe in one God.

I believe in One God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord,
Jesus Christ,
the only begotten Son of God,
begotten of his Father
before all worlds.
God of God, light of light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made,
who for us men
and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

And was crucified also for us under Pontius Pilate, suffered and was buried.

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of God the Father, and He shall come again with glory to judge both the living and the dead, whose kingdom shall have no end.

I believe in the Holy Ghost, the Lord, and Giver of life, who proceedeth from the Father and the Son who with the Father and the Son together is worshipped and glorified, who spake by the Prophets.

I believe in one holy catholic and apostolic Church.

I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead.

And I look for the resurrection of the dead and the life of the world to come, Amen.

III. SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria eius. Holy, holy, Lord God of hosts, heaven and earth are full of His glory

IV. OSANNA, BENEDICTUS, AGNUS DEI & DONA NOBIS PACEM

Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelis.

Agnus Dei qui tollis peccata mundi miserere nobis.

Dona nobis pacem.

Hosanna in the highest.

Blessed is he who cometh in the name of the Lord.

Hosanna in the highest.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

Grant us peace.

Meet the Artists



Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. In 1973 he founded The Academy of Ancient Music, the first contemporary British orchestra formed

to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a large number of best-selling recordings to its credit. This season, under Mr. Hogwood's direction, the ensemble toured in the United States and has recorded Haydn's *The Creation* for London Records/L'Oiseau-Lyre.

In 1986 Mr. Hogwood assumed the position of Artistic Director of the Handel & Haydn Society. Since then the organization has experienced unprecedented growth. While continuing to perform its six-concert series at Symphony Hall, H&H's present concert offerings include a chamber series, a summer series, and a concert series on Boston's North Shore. H&H now records on the London Records/L'-Oiseau-Lyre label.

In addition to his duties with The Academy of Ancient Music and the Handel & Haydn Society, Mr. Hogwood is also Director of Music for The St. Paul Chamber Orchestra, America's

only full-time professional chamber orchestra. Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the SPCO's unique Artistic Commission.

In great demand as a guest conductor, Mr. Hogwood works regularly with such American orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His European engagements have included triumphs in major music centers such as London, Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals. Last season, his debut with the Berlin Philharmonic earned him resounding critical acclaim.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/L'Oiseau-Lyre. Mr. Hogwood's first recording with the Handel & Haydn Society for that label, Handel's Concerti Grossi, Op. 3, was released in the summer and has received critical acclaim in both Europe and the United States. Other recordings with H&H include Haydn concert arias with soprano Arleen Auger, to be released this spring, and Handel's Acis and Galatea (Mozart orchestration), which will be recorded in May.

In addition to winning numerous awards for his recordings, Mr. Hogwood was made Commander of the British Empire (C.B.E.) in 1989 for services to the arts.



Sharon Baker has distinguished herself in an array of operatic and concert roles. She has gained recognition for her performances of Baroque music, appearing regularly with such ensembles as Banchetto Musicale, the Dallas Bach Society, the Handel

& Haydn Society, the Boston Cecilia, and the Northwest Bach Festival. She appeared with Christopher Hogwood and the Handel & Haydn Society in Handel's Messiah at Lincoln Center, and Orchestra Hall in Chicago. She performed in the world premiere of Philip Glass's opera Fall of the House of Usher at the American Repertory Theatre and with Kentucky Opera. Her recordings include Handel's L'Allegro, il moderato, ed il penseroso and Haydn's Lord Nelson Mass with Banchetto for the Arabesque label.



Lorraine Hunt possesses a voice of great range and beauty and couples these qualities with remarkable acting ability. In addition to tonight's performance with the Handel and Haydn Society, other performances in the current season include

singing and recording for Harmonia Mundi the title role of Handel's Susanna with the Philharmonia Baroque Orchestra in California, her portrayal of Cherubino in Le Nozze di Figaro with the Opera Theatre of Saint Louis, and performances of Don Giovanni and Giulio Cesare in Paris. She has recently returned from Berlin, where she participated in the filming of Giulio Cesare.

In New York, she has appeared at the Brooklyn Academy of Music, and at the PepsiCo Summerfare in Peter Sellars' productions of Don Giovanni (Donna Elvira) and Giulio Cesare (Sesto). In Europe, Miss Hunt has appeared with the Brussels Opera National and the Theatre Municipal de Lausanne.

Frequently a performer of opera and oratorio by Handel, Miss Hunt has appeared on several occassions with the Maryland Handel Festival, including the role of Michal in Saul which she also performed at the San Antonio Festival, Nero in Agrippina with the Boston Lyric Opera; after winning high praise for her Sesto in Peter Sellars' production of Giulio Cesare, she performed the role with the Opera Company of Boston. Last season, she

performed in a concert version of Mozart's *Idomeneo* with Roger Norrington and the Boston Early Music Festival. She has also sung the role of the Compsoer in Richard Strauss' *Ariadne auf Naxos*.

Miss Hunt has appeared at the Hollywood Bowl with the Los Angeles Philharmonic in a concert version of Beethoven's Fidelio, has sung with the St. Louis, Baltimore, Phoenix, and San Jose Symphonies, and has appeared on several occasions with the Boston Symphony Orchestra, performing the Mozart C minor Mass at the Tanglewood Festival with Charles Dutoit, the role of Jungfrau in Schumann's Das Paradies und die Peri with Giuseppe Sinopoli conducting, and the seldom performed "Melisande's Song" as part of Fauré's incidental music to Pelléas et Mélisande. The latter performance occurred after she was called upon to review the music the night before a performance with Seiji Ozawa. The success of this performance resulted in a recording of the work on Deutsche Grammophon.

Miss Hunt has led a dual musical life. In 1980, she attended the Tanglewood Festival as a viola fellow, where she performed under the direction of Colin Davis, Seiji Ozawa, Andre Previn, and Gunther Schuller. As a violist in the International Youth Orchestra, she performed under the baton of Herbert von Karajan. While a member of the San Jose Symphony, she took part in concerts led by such leading figures of American music as Aaron Copland, Alan Hovhaness, and John Harbison.

Shortly after attending Tanglewood for viola studies, Miss Hunt moved to Boston and resumed her vocal studies. There followed a two-year program of opera study with John Moriarty at the Boston Conservatory.

Since making her professional singing debut in 1984, Miss Hunt has won the first prize in the 1985 New England Regional Metropolitan Opera auditions, the 1985 Opera Company of Boston auditions, and the 1987 Liederkranz Competition in New York.



Drew Minter came to international attention in 1983 singing the title role of Handel's Orlando at the St. Louis Baroque Festival. Since then, he has appeared in opera with the Washington Opera, Wolf Trap Opera, Opera Company of Boston, Brussels' Theatre de

la Monnaie, Santa Fe Opera, and Pepsico Summerfare, among others. His numerous concert appearances include the San Francisco Symphony, Academy of Ancient Music, Musica Sacra, the Handel and Haydn Society of Boston and festivals throughout Europe and America.

Highlights of this season include Handel's L'Allegro and Pergolesi's Stabat Mater with Mark Morris at the Brussels' Opera National, Bach's Mass in B Minor with Christopher Hogwood with the Handele and Haydn Society in Boston and in New York, Peter Sellars' Giulio Cesare in Paris and the title role of Handel's Floridante at the Goettingen Festival under Nicholas McGegan.

Mr. Minter has more than a dozen recordings on the Harmonia Mundi, Decca/London and Hungaroton labels. His debut recital album of Arias for Senesino with Philharmonia and Maestro McGegan has garnered world-

wide praise.

Mr. Minter began singing as a boy chorister at the age of nine at the National Cathedral in Washington, D.C. He went on to earn music degrees at Indiana University and the Hochschule für Musik in Vienna. Concurrently with his studies, he won prizes in international vocal competitions in Holland, Belgium and Boston and was awarded Fulbright and Martha Baird Rockefeller study grants.



Since leaving Oxford in 1985, John Mark Ainsley's career has rapidly developed, and he has sung throughout the United Kingdom and Europe. As an exponent of Baroque music he has performed with many of the leading ensembles such as

the Taverner Consort, the New London Consort and London Baroque. At the same time, he has pursued a career both on the concert platform and on the operatic stage, building up a repertoire which ranges from Monteverdi to Janacek.

Mr. Ainsley has appeared as soloist in concert with Heinz Holliger at the Vienna Konzerthaus; with John Eliot Gardiner in Handel's Saul at the Goettingen Festival (including a recording to appear on the Philips label); with Jeffrey Tate and the English Chamber Orchestra at the Barbican; and the Mozart Requiem under Yehudi Menuhin in Gataad. Since 1987, his many recordings apart from Saul include: Handel's Nisi Dominus with Simon Preston and the choir of Westminster Abbey, Purcell Odes for Trevor Pinnock and the English Concert (both for Deutsche Grammophon), Mozart's C Minor Mass with Christopher Hogwood and the Academy of Ancient Music, a recording of Great Baroque

Arias with the King's Consort, and most recently the part of Acis in a new recording of Handel's *Acis and Galatea* for Hyperion. He has also recorded excerpts from Fidelio for EMI and The Royal Opera, Covent Garden under Bernard Haitink.

Mr. Ainsley made his operatic debut at the Innsbruck Festival in Scarlatti's Gli Equivoci Nel Sembiante. His British stage debut was for English National Opera in Monteverdi's Return of Ulysses in November 1989. He has regularly performed for the radio, throughout Europe, including a broadcast on the Dutch radio of Mehul's rarely performed Joseph under Kenneth Montgomery in which he sang the title-role; a live recording of Acis and Galatea under Trevor Pinnock at the Stuttgart Festival and Handel's Solomon under Leopold Hager for Radio France.

Future plans include performances with the Ulster Orchestra under Yan Pascal Tortelier and concerts with the Bournemouth Sinfonietta. He will be making his American debut in tonight's performance of the B Minor Mass. In the 1990-91 season he will make his debut in Zauberflöte (Tamino) and Così fan tutte (Ferrando) for Opera Northern Ireland and Glyndebourne Touring Opera respectively. In the 1990 Gataad Festival, he will perform Britten's Serenade under James Judd. He studies with Anthony Rolfe Johnson.



Winner of the Carnegie Hall International American Music Competition, baritone William Sharp has received wide critical acclaim. Mr. Sharp made his Opera di Nice debut in Italy as Dandini in La Cenerentola in October, 1989. During the 1989-90

season he has also been heard with the Maryland Handel Festival and the National Symphony (Messiah). In the upcoming season, Mr. Sharp will appear with the Bach Choir of Bethlehem; the Handel and Haydn Society in Boston; and the Jupiter Symphony with conductor Jens Nygaard at New York's Alice Tully Hall.

In the 1988-89 season, Mr. Sharp made his Carnegie Hall recital debut. During the season Mr. Sharp also appeared with the Jupiter Symphony and the Dayton Philharmonic and in addition performed in the New England Bach festival, the Maryland Handel Festival, and the

Schubertiade at the 92nd St. "Y", as well as appearing in recital at the Schubert Club.

Mr. Sharp has appeared as soloist with orchestras in the U.S. and abroad, including the New York Philharmonic, the St. Louis Symphony, the New Jersey Symphony, the New Haven Symphony, the Rhode Island Philharmonic, the Rochester Philharmonic, the Syracuse Symphony, the Icelandic Symphony and Chamber Orchestra, and the Stadorchestra Winterthur. He has been a participant in the Aspen Music Festival, the Colorado Music Festival and the Marlboro Music Festival.

Equally as active in the world of opera, Mr. Sharp created the role of Ben Holland in the Minnesota Opera premiere of Conrad Susa's Black River, and sang Belcore in the Rochester Opera Theater's Elixir of Love. With the Chicago Opera Theater he appeared as Count Almaviva in The Marriage of Figaro. He played Sid in Benjamin Britten's Albert Herring at New Haven's Long Wharf Theatre. His repertoire also includes the roles of Papageno, Guglielmo, Malatesta, Belcore, Dandini, and Falke, as well as unusual parts as the title role in Donizetti's Il Furioso, the Count in Strauss' Capriccio, Death in Holst's Savitri, and the Director of The Breasts of Tiresias by Poulenc.

In his participation in the performance of music of the Baroque and pre-Baroque periods, Mr. Sharp has made appearances with the Bach Aria Group, the New England Bach Festival, the Bach Ensemble, the Boston Handel and Haydn Society, and the Dallas Bach Society.

Mr. Sharp made his New York recital debut in the Young Concert Artists Series at the 92nd St. "Y" in February, 1983, and his Washington D.C. debut at the Kennedy Center in March, 1984. In 1983 Mr. Sharp was the recipient of the highest prize in the Geneva International Competition for singers and in the previous year won both the Young Concert Artists International Auditions and the Kathleen Ferrier Memorial Prize. He has been appointed Artistin-Residence at Lafayette College in Easton, Pennsylvania and at Skidmore College in Saratoga Springs, NY, during the 1989-90 season.

Mr. Sharp has appeared and recorded with the leading early music ensembles, including the Waverly Consort, Washington Folger Consort, and the Ensemble for Early Music. He has recorded for Vox-Turnabout, Newport Classics, Columbia Records, Nonesuch, and CRI. The Handel & Haydn Society was founded in Boston in 1815. A key figure in its founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-1792) in London.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. By the second half of the nineteenth century it had become a musical force to be reckoned with. Its well-trained amateur chorus of over 400 singers was unsurpassed, the professional musicians in its orchestra some of the best in the country, and its soloists among the most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's Messiah, a work it had introduced to America for the first time in its entirety in 1818.

With the appointment of Thomas Dunn as Artistic Director in 1967, the Society gained new life; rigorous attention was paid to standards of performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra. This greatly expanded its concert activities in and beyond the confines of Boston, initiated one of the largest in-school music programs in Massachusetts and received critical acclaim for its performances in New England, New York, and Chicago, and for its recent recording of Handel's Concerti Grossi, Op. 3, the first of several CDs scheduled for release under a contract with London Records/L'Oiseau-Lyre.

Rock Solid. Market Wise.

Armed with the resources to help you, no matter what the investment climate.

Prudential-Bache

Securities

Arvo Pärt's Passio has its New York premiere with The Hilliard Ensemble at Alice Tully Hall on April 4

by Michael Redmond



Arvo Pärt: "Time and timelessness are connected."

or want of proven lineage, contemporary minimalism has sometimes had recourse to Maurice Ravel's Bolero (1928) for its parentage. Ravel would probably have fought the paternity suit with vigor. In a 1931 letter to the London Daily Telegraph, the composer wrote that Bolero "constitutes an experiment in a very special and limited direction and should not be suspected of aiming at achieving anything other or more than it actually does." He described Bolero as "consisting wholly of 'orchestral tissue without music."

This description reads rather like yesterday's reviews of some new music premieres. It is true that any transition from Ravel's *Bolero* to the full-blown minimalist music of Terry Riley, La Monte Young, Steve Reich, Philip Glass, and John Adams, Americans all, would be something of a quantum leap.

But one need not take the leap. If any contemporary music leads to questions concerning the meaning, accuracy, value, and usefulness of the word minimalism, it is that of Arvo Pärt (pronounced "pair-t"), the Estonian-born composer who resides in West Berlin. Composer of such fascinating scores as Arbos, Fratres, Cantus in Memory of Benjamin Britten, Summa, Stabat Mater, and Passio Domini Nostri Jesu Christi secundum Ioannem (in short, St. John Passion, or shorter still, Passio), Pärt does employ some of the means to the so-called minimalist end. Simple structures. Clear textures. A preference for consonance. Repetition as an architectural principle. The resemblance of Pärt's music to any

From Here to Eternity

Georgia O'Keeffe



"Yellow Jonquils" 1936

oil on canvas

40" x 36"

ELAINE HORWITCH GALLERIES
4211 North Marshall Way, Scottsdale, Arizona 85251 (602) 945-0791
SCOTTSDALE SANTA FE SEDONA PALM SPRINGS

SEDONA PALM SPRINGS

Fashion Tech. With pencils this creamy, it's easy to draw attention.

Now Revlon's Fashion Tech Pencils make color an exact science.

With brilliant, high-resolution colors that go on with one stroke, stay on all day.

Without smudges or fading.

Only Revlon's richer-than-the-rest pencils are so creamy. Dreamy.

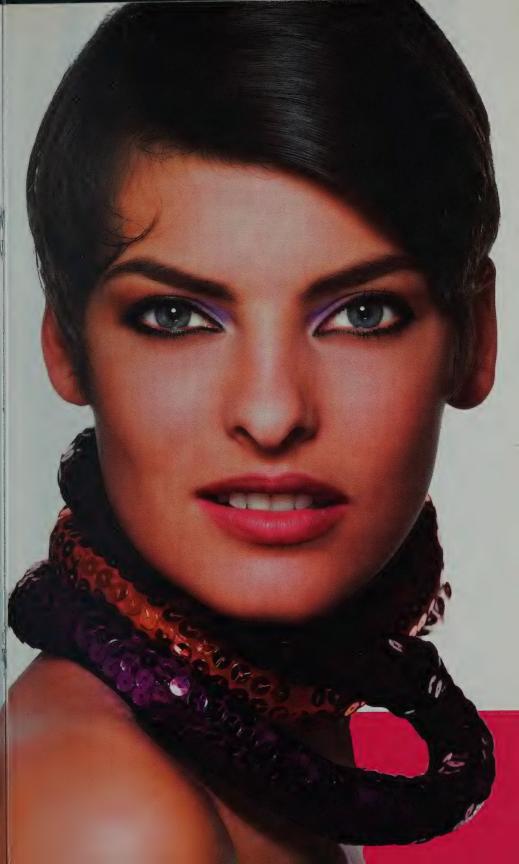
Long-lasting.

For lips, brows Unforgettable and eyes. For lining and defining. For perfect results every time, Fashion Tech—the modern way to color.



The most unforgettable women in the world wear

REVLON







Appassionato: members of The Hilliard Ensemble, bass/director Paul Hillier (left) and tenor Mark
Padmore (right), with composer Arvo Pärt (center)

other serious music being composed today ends about there.

Known for his public reticence, Pärt nonetheless provided an illuminating quote to ECM Records. "I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements, with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of the triad are like bells.

"...Time and timelessness are connected. This instant and eternity are struggling within us. And this is the cause of all our obstinancy, our narrow-mindedness, our faith, and our grief." As this quote indiates, much of Arvo Pärt's music is inextricably connected with the matter of faith, and particularly with Christianity in the Orthodox tradition, which places enormous emphasis on public ritual and private spirituality, a duality reflected in *Passio*.

Underwritten by Continental Insurance, Great Performers at Lincoln Center is presenting The Hilliard Ensemble of London in the New York premiere of Passio, a work that has been described as "translucently beautiful...a masterpiece, one of the few indispensable works of the 1980s" (Ovation), "awe inspiring" (High Fidelity), and "profoundly compelling" (New York Times). The eight members of The Hilliard Ensemble are joined by a 24-voice chorus and accompanied by a violincello-oboe-bassoon quartet comprised of principal musicians from the Chicago Symphony Orchestra. Paul Hillier directs the April 4 event at Alice Tully Hall.

Pärt has composed other sacred works,

of course. But in Passio (1981-82), a wordfor-word setting of the Latin text of the Gospel according to John (Chapters 18:1 through 19:30, Vulgate), the composer has chosen both a subject and a form that go beyond anything he has previously attempted. The text of Passio tells the story of the arrest of Iesus of Nazareth, his trials before sacred and secular authorities, his condemnation, and his death by crucifixion. For Christians, the story is of supreme significance, both in religious and historical senses; it is the fulcrum upon which the destiny of the human race turned, once and for all. However one may view Pärt's subject, one can hardly describe it as minimal.

Then there is the issue of form. Other so-called minimalists have escaped the burden of tradition by composing around it. For instance, one may consider Glass' Einstein on the Beach, Satyagraha, and Akhnaten to be operas, but they are operas strictly on their own terms, not the terms of the Western operatic tradition. Either the tradition expands to include them or else Glass is perched out there, perhaps shakily, on a limb. In Passio, Pärt makes no attempt to escape the burden of tradition. On the contrary, Pärt embraces this burden, picks it up, and carries it.

The *Passio* tradition is an intimidating one. Musical recitations of the crucifixion narratives date back at least to the 13th century. With the Renaissance, one finds important settings by Richard Davy in England, Asola and Soriano in Italy, and Lassus, Victoria, and Guerrero elsewhere. The tradition grew stronger, richer, more elaborate with time, leading to the three Dresden Passions of Schütz (circa 1665) and culminating

Continued on page 39

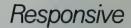


Collections of Navajo, Pueblo and Rio Grande wearing blankets in the *ropero* at Joshua Baer & Company in Santa Fe. We specialize in assembling blanket collections for private and corporate accounts. For further information, call Michael Freiberg at 505 988–8944.

JOSHUA BAER & COMPANY

Classic American Indian Art

116 $\frac{1}{2}$ EAST PALACE AVENUE SANTA FE NEW MEXICO 87501 505 988 - 8944





"Jim, I've got two weeks to exercise my stock options, but I won't have the money until I get my bonus.

Can you lend me \$300,000?"





"I'm sure we can help, George. Fax me the details and I'll call you this afternoon."

You want a banker who sees the possibilities, not the problems. A banker who helps you make the most of opportunities that call for quick turnaround. A seasoned banker who knows you and what you need.

In short, you want everything a

major worldwide bank can offer a senior executive. Which is precisely what the private bankers at Manufacturers Hanover have to offer.

To learn more, call Dolores H. Brown, V.P., Manufacturers Hanover Trust Company, (212) 286-6226.

Offices in New York, Chicago, Los Angeles, Miami, Boca Raton, London, Guernsey, Geneva, Zurich, Hong Kong, Singapore.

The Private Banking and Investment Group

Handel and Haydn Society

Artistic Staff

Jeffrey Rink, Assistant Conductor Dennis Alves, Personnel/Production Manager James David Christie, Artistic Consultant Jesse Levine, Music Librarian

Violin I
Daniel Stepner, concertmaster
Julie Leven
Daniel Banner
Jane Starkman
Judith Shapiro
Clayton Hoener
Anne Black
Judith Eissenberg

Violin II
Linda Quan, principal
Kinloch Earle
Mark Beaulieu
Katharyn Shaw
Gerald Itzkoff
James Johnston
Lena Wong

Viola
David Miller, principal
Laura Jeppesen
Barbara Wright
Emily Bruell
Scott Woolweaver

Cello Myron Lutzke, principal Karen Kaderavek Jan Pfeiffer Shannon Natale Bass
Michael Willens, principal
Thomas Coleman

Flute Christopher Krueger, principal Wendy Rolf

Oboe Stephen Hammer, principal Marc Schachman Jane Lewis

Oboe D'Amore Stephen Hammer, principal Marc Schachman

Bassoon
Dennis Godburn, principal
Andrew Schwartz

Horn Lowell Greer

Trumpet
Chrispian Steele-Perkins, principal
John Thiessen
Jesse Levine

Timpani John Grimes

Organ James David Christie

Handel and Haydn Society Chorus

Soprano
Jeanine Bowman
Jean Danton
Dale Edwards
Rachel Hersey
Sharon Kelley
Sandra La Barge-Neumann
Pamela Murray
Margaret O'Keefe
Anna Soranno
Lynn Torgove
Melinda Warren

Alto Susan Byers Pamela Dellal Jeanne McCrorie Sonya Merian-Soboff Sylvie Stewart Mary Ann Valaitis Ethelwyn Worden

Joanne Sudo Whitaker

Tenor
William Cotten
Mark Dapolito
Phillip Kidd
Paul Kirby
James Ruff
Mark Sprinkle
Edward Whalen

Bass
Jonathan Barnhart
Peter Gibson
Herman Hildebrand
David Kravitz
Mark McSweeney
Richard Morrison
Mark St. Laurent

GREAT PERFORMERS AT LINCOLN CENTER

William W. Lockwood, Jr. Director

Frederick W. Noonan Associate Director

Michèle A. Thomas Production Coordinator Hanako Yamaguchi Programming Assistant

Brian J. Studwell Department Assistant

The Handel & Haydn Society wishes to thank Professor Christoph Wolff for musicological assistance with this edition.

Handel & Haydn Society Honorary Jubilee Committee

Leo L. Beranek, Chair The Honorable George Bush, National Honorary Chair The Honorable Michael S. Dukakis, State Honorary Chair The Honorable Raymond L. Flynn, City Honorary Chair

J.P. Barger
Mrs. John M. Bradley
Mrs. Lewis S. Dabney
Kevin L. Dolan
Edward E. Phillips
George Putnam
Mitchell T. Rabkin, M.D.
Marcia Thompson
Timothy L. Vaill

Officers of the Handel & Haydn Society

Mitchell Adams, Chairman
Timothy C. Robinson, Vice-Chairman
J. Antony Lloyd, President
Leo L. Beranek, Honorary Chairman
Herbert J. Boothroyd, Secretary
James B. Farmer, Vice President
Joseph M. Flynn, Treasurer
R. Willis Leith, Jr., Vice President
Bobbi Mrachek, Vice President
Jerome Preston, Jr., Vice President

AVERY FISHER HALL

Home of the New York Philharmonic

Staff

Gus Fleming, Director, Concert Halls
Delmar D. Hendricks, Booking Director, Concert Halls
Jack L. Kirkman, Associate Director, Concert Halls
Edward Neuwirth, House Manager
Trudy W. Dawson,

Marketing Manager/Concert Halls
Candace Pandolfo,

Assistant to Associate Director Beverly Fjordbotten, Box Office Treasurer Larissa Blitz, Head Usher

The Steinway is the official piano of Avery Fisher Hall.

Directory of Facilities and Services

Avery Fisher Hall Shop Telephone 877-1800.

Booking Information All persons and organizations interested in using Avery Fisher Hall auditorium or public areas should contact the Booking Manager at 580-8700.

Box Office Plaza level. Telephone 874-2424.

Centercharge Tickets for performances in Avery Fisher Hall and Alice Tully Hall may be purchased by phone. Major credit cards accepted. 874-6770.

Coat rooms Plaza level. East and West.

Elevators One elevator East, two elevators West.

Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

Green Room First Tier, Northwest corner.

Medical Emergency Contact nearest usher.

Lincoln Center Gift Shop Telephone 799-2442.

Lost and Found Telephone 874-0515.

Public telephones Vestibules to rest rooms on all levels.

Rest rooms All levels, East and West.

Restaurants Adagio Buffet in West lobby for dinner; Panevino Ristorante in East lobby for lunch, brunch, dinner, and supper.

Tour Guide Service Information 877-1800 ext. 514.

Wheelchair accommodations Call 580-8700.

Lincoln Center Large-Type and Braille Service: Sponsored by a generous endowment from Frederick P. Rose, Daniel Rose and Elihu Rose, in honor of their mother, Belle B. Rose, provides the information found on the title pages, program notes, artist's biographies and credits in Singebill, free of charge as a service to blind and visually-limited patrons who attend concerts by Great Performers at Lincoln Center, the New York Philharmonic, the Chamber Music Society of Lincoln Center, and summer programs including the Lincoln Center Mostly Mozart Festival and the Lincoln Center Classical Jazz series.

Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's office.

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Wireless headsets for the hearing-impaired can be rented before the concert. Contact the nearest usher who will direct you to the house manager. For more information on programs and services for disabled people, call the Lincoln Center Accessibility Hotline 787-5623 or call Bette Knapp, 877-1800 ext. 553.

FIRE NOTICE. The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.



UPCOMING GREAT PERFORMERS CONCERTS AVERY FISHER HALL

Sunday Afternoon, April 1, at 3:00

PINCHAS ZUKERMAN, violin and viola MARC NEIKRUG, piano

All Schubert Program:

Sonatina in G minor, D.408

Viola Sonata in A minor, D.821 ("Arpeggione") Sonatina in A minor, D. 385

Fantasy in C major, D.934

Monday Evening, April 2, at 7:30

HANDEL & HAYDN SOCIETY OF BOSTON

Christopher Hogwood, conductor

Sharon Baker, soprano

Lorraine Hunt, soprano

John Mark Ainsley, tenor

Drew Minter, countertenor William Sharp, baritone

BACH: Mass in B minor

Sunday Afternoon, April 8, at 3:00

MOSCOW PHILHARMONIC ORCHESTRA

Dmitri Kitaenko, conductor

Yuri Bashmet, viola

SHOSTAKOVICH: Symphony No. 6 in

B minor, Op. 54

BARTOK: Viola Concerto, SZ 120

RACHMANINOFF: Symphony No. 2 in

E minor, Op. 27

Wednesday Evening, April 18, at 8:00

FREDERICA VON STADE, mezzo-soprano

And Special Guests: SAMUEL RAMEY, bass; JERRY HADLEY, tenor; the Orchestra of St. Luke's, Henry Lewis, conductor, and The New York Concert Singers, Judith

Clurman, director.

Operatic Arias and Ensembles by MEYERBEER, MASSENET, GOUNOD, THOMAS, MOZART, DONIZETTI, ROSSINI; plus

excerpts from Jerome Kern's Show Boat.

Sunday Evening, April 22, at 7:30

KIRI TE KANAWA, soprano

With the Orchestra of St. Luke's

Julius Rudel, conductor

Arias and Orchestral excerpts by MOZART, PUCCINI, MASSENET, VERDI, CILEA, and WOLFF-FERRARI.

Friday Evening, April 27, at 8:00

MURRAY PERAHIA, piano

FRANCK: Prelude, Choral and Fugue

SCHUMANN: Fantasiestücke, Op. 12

CHOPIN: Scherzo in C-sharp minor, Op. 39; Nocturne in E-flat major; Mazurka in B-flat minor, Op. 24, No. 4

LISZT: Spanish Rhapsody; Au Bord d'une

Source

Friday Evening, May 4, at 8:00

LE MYSTÈRE DES VOIX BULGARES

(Bulgarian State Female Vocal Choir with Special Guest Appearance by The Kronos Quartet)

Sunday Afternoon, May 6, at 3:00

EMANUEL AX, piano

YO-YO MA, cello

BEETHOVEN: Sonata No. 5 in D major, Op. 10. No. 2

BOLCOM: Sonata for Cello and Piano RACHMANINOFF: Sonata in G minor, Op. 19

Wednesday Evening, May 9, at 8:00

BERLIN RADIO ORCHESTRA

Vladimir Ashkenazy, conductor

BERG: Three Pieces for Orchestra, Op. 6

SCHOENBERG: Verklaerte Nacht STRAUSS: Also Sprach Zarathustra

PLEASE NOTE THE NEW DATE:

Sunday Evening, May 13, at 8:30

IVO POGORELICH, piano

HAYDN: Sonata in D major

Hob. XVI:19

CHOPIN Three Mazurkas, Op. 59

LISZT: Etudes d'Execution Transcendante.

Op. 138

SCARLATTI: Six Sonatas

BRAHMS: Three Intermezzi, Op. 117

SCRIABIN: Sonata No. 4 in F-sharp major, Op. 30

BALAKIREV: Islamey ("Oriental Fantasy")

Wednesday Evening, May 16, at 8:00

KYUNG-WHA CHUNG, violin

PHILLIP MOLL, piano

HANDEL: Sonata No. 4 in D major

PROKOFIEV: Sonata in F minor

GRIEG: Sonata No. 3 in C minor

YSAYE: Ballade

SZYMANOWSKI: Nocturne and Tarantella

Friday Evening, May 18, at 8:00

LOS ANGELES PHILHARMONIC

André Previn, conductor

BEETHOVEN: Symphony No. 4 in B-flat,

Op. 60

SHOSTAKOVICH: Symphony No. 4 in

C minor, Op. 43

Sunday Afternoon, May 20, at 3:00

MINNESOTA ORCHESTRA

Edo de Waart, conductor

Horacio Gutiérrez, piano

ADAMS: Tromba Lotana

CHOPIN: Piano Concerto No. 1 in E minor,

Op. 11

STRAUSS: Alpine Symphony

UPCOMING GREAT PERFORMERS CONCERTS ALICE TULLY HALL

Saturday Evening, March 31, at 8:00

KRONOS QUARTET

HIRAISHI: Prismatic Soundscape (World Premiere)

SCULTHORPE: Quartet No. 11 (NY Premiere) MARTA: Doom. A Sigh (NY Premiere) REICH: Different Trains

Sunday Afternoon, April 1, at 2:00

CLEVELAND QUARTET

SCHUBERT: Quartettsatz in C minor, D.703

SCHOENBERG: Quartet No. 4, Op. 37 BEETHOVEN: Quartet in E minor, Op. 59, No. 2

Wednesday Evening, April 4, at 8:00

HILLIARD ENSEMBLE OF LONDON
With assisting musicians from the Chicago
Symphony Orchestra and the Choir of
Corpus Christi Church

ARVO PÄRT: Passio (NY Premiere)

Sunday Afternoon, April 8, at 3:00

TOKYO QUARTET

Menahem Pressler, piano

JANACEK: Quartet No. 1 SMETANA: Quartet No. 1 in E minor DVORAK: Piano Quintet in A major, Op. 81

Thursday Evening, April 19, at 8:00

PAMELA FRANK, violin

Wu Han, Piano

VIVIAN FINE: NY Premiere of New Work DVORAK: Four Romantic Pieces

STRAVINSKY: Divertimento from the Ballet
"Fairy Kiss" (1934) (Arr. S. Duchkin)

YSAYE: Sonata No. 4 for Solo Violin BEETHOVEN: Sonata No. 9 in A major,

Op. 47 ("Kreutzer")

Wednesday Evening, April 25, at 8:00

GUARNERI OUARTET

BEETHOVEN: Quartet Op. 59 No. 1

BRAHMS: Sextet in G major

Sunday Evening, May 6, at 8:00

KING'S SINGERS

ORLANDUS LASSUS: Sequence, Antiphon and Magnificat—"Praeter Rerum Seriem" PATTERSON: The End (Arr. Chilcott)

SIBELIUS: Rakastava, Op. 14 Songs from Renaissance, Italy

Monday Evening, May, 7, at 8:00

Composers' Showcase presents:

PETER SCHICKELE

(Professor P.D.Q. Bach)

Featuring the Canticum Novum singers and the Manhattan Jazz Band, other artists to be announced.

Program will include songs from "The Knight of the Burning Pestle," "After Spring Sunset," "The Last Supper," and the World Premiere of "Sextet for Strings"; Concerto No. 2 for Piano and Brass Quintet

Saturday Evening, May 12, at 8:00

KRONOS OUARTET

TERRY RILEY: Salome Dances for Peace (NY Premiere)

Sunday Afternoon, May 13, at 3:00

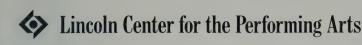
AMSTERDAM BAROQUE ORCHESTRA

Ton Koopman, conductor

BACH: Sinfonia (Cantata 42); Concerto for Two Violins & Orchestra; Suite No. 1 in C major

MOZART: Divertimento in F major, K.247 HANDEL: Concerto Grosso No. 1 in G major, Op. 6





with appreciation . . .

Lincoln Center for the Performing Arts, Inc. presents programs to complement the superb offerings of the other performing arts companies at Lincoln Center. The Great Performers Series and other Lincoln Center, Inc. programs such as the "Live from Lincoln Center" television series, Mostly Mozart Festival, Lincoln Center Out-of-Doors and Community Holiday Festivals, Serious Fun, Classical Jazz and the Lincoln Center Institute for the Arts in Education are made possible by the support of our many friends. It is with great appreciation that we recognize the generosity of the individuals, foundations and government agencies, as well as corporate supporters of Lincoln Center special projects*, who are listed below. While there is space only to list donors of \$1,000 or more, Lincoln Center acknowledges with thanks all those who have assisted our cultural and educational programs in the 1989 and 1990 seasons.

ANNUAL DONORS

\$100,000 and over

Annie Laurie Aitken Charitable Trust Citicorp/Citibank Consolidated Edison Company of New York, Inc. Continental Insurance The Corporation for Public Broadcasting Dorothy and Lewis Cullman Charles E. Culpepper Foundation The Eleanor Naylor Dana Charitable Trust The Aaron Diamond Foundation Exxon Corporation The Sherman Fairchild Foundation Friends of Mostly Mozart

General Motors Corporation Jerome L. Greene Foundation The Robert Wood Johnson Jr. Charitable Trust. The National Endowment for the Arts New York City Department of Cultural Affairs New York State Council on the Arts New York State Education Department Frederick P., Daniel and Elihu Rose in memory of their mother, Belle B. Rose The Fan Fox and Leslie R. Samuels Foundation, Inc. Peter Jay Sharp Foundation

\$50,000 and over

The Horace W. Goldsmith Foundation The Katzenberger Foundation, Inc. The Ambrose Monell Foundation E. Nakamichi Foundation NYNEX and New York Telephone

Carl and Lily Pforzheimer Foundation Sara Lee Corporation Lila Wallace-Reader's Digest Fund Trust under the Will of Roberta L. Zuhlke

\$20,000 and over

Nathan S. Ancell Edward A. Antonelli -The William T. Morris Foundation, Inc. Mr. and Mrs. Rand V. Araskog - ITT Corporation Doris and Lewis Cullman Constans Culver Foundation Ann and Gordon Getty Foundation The Gramercy Park Foundation Mr. and Mrs. Martin D. Gruss The Heckscher Foundation for Children Hess Foundation, Inc. William H. Kearns Foundation Mr. and Mrs. William M. Lese

New York State at the Request of Senator Roy M. Goodman The New York Times Company Foundation, Inc. Edward John Noble Foundation Helena Rubinstein Foundation Samuel and May Rudin Foundation, Inc. S.H. and Helen R. Scheuer Family Foundation The Shubert Foundation Esther Simon Charitable Trust John Ben Snow Memorial Trust Spunk Fund, Inc.

Two Anonymous

The Norman and Rosita Winston Foundation

^{*} Corporations who contribute to the Lincoln Center Consolidated Corporate Fund which benefits all of the performing arts companies at Lincoln Center appear in the listing "Corporations Support the Performing Arts."

\$10,000 and over

Theodore H. Barth Foundation
Mr. and Mrs. James A. Block
Mary Flagler Cary Charitable Trust
The Clark Foundation
Compton Foundation, Inc.
Ronnie Davis
The Harkness Foundations for Dance
Janice H. Levin
Sydney and Frances Lewis

Mrs. Richard D. Lombard LuBsther T. Mertz Joyce Mertz-Gilmore Foundation J.P. Morgan & Co. Inc. Abraham Perlman Foundation Sarah I. Schieffelin Charitable Trust Emma A. Sheafer Charitable Trust Time Inc. Two Anonymous

\$5,000 and over

ASCAP
The Barker Welfare Foundation
The Siegfried and Josephine Bieber Foundation
Lucy P.Y. Chang Foundation
Josephine Lawrence Hopkins Foundation
Vera G. List
Nancy and Edwin Marks
Party Rental Ltd.
Sandra Payson

Jack and Mimi Leviton Amsterdam Foundation

Philip Morris Companies Inc.
Mrs. Joan Chanin Schwartz
The Sidney, Milton and Leoma Simon Foundation
Herbert and Nell Singer Foundation
Ruth and Frank Stanton
The Terner Foundation
Miss Alice Tully
The Xerox Foundation
Two Anonymous

\$1,000 and over

Mr. and Mrs. Martin Barr Mr. and Mrs. Samuel E. Bass Robert A. Bernhard Mr. and Mrs. Eliot Black Kay and Elliot Cattarulla Charina Foundation James McConnell Clark Mr. and Mrs. Edmund Cotty L. Jay Grossman, Jr. Evelyn A.J. Hall Charitable Trust Mr. Franklin Hannoch Mary W. Harriman Foundation Albert Kunstadter Family Foundation Mr. and Mrs. Samuel J. LeFrak Lemberg Foundation James A. Macdonald Foundation Ronald J. MacDonald, M.D.

Mr. and Mrs. Edwin A. Malloy Metropolitan Life Foundation Mr. Thomas Newbold Morgan Olin Corporation Charitable Trust Fund The Frank Palen and Jennie M. Palen Foundation Moses L. Parshelsky Foundation Peat Marwick Main & Co. The Richard and Hinda Rosenthal Foundation Nina Rosenwald Miss Laura J. Sloate Seth Sprague Educational and Charitable Foundation Mr. and Mrs. David J. Stone Michael Tuch Foundation, Inc. Mrs. James P. Warburg Mr. and Mrs. Jack Weprin Henry S. Ziegler Ten Anonymous

Lincoln Center's Development Office welcomes the opportunity to discuss the various ways of supporting Lincoln Center for the Performing Arts, Inc. Please call the Development Office at (212) 877-1800, extension 439 for information on ways to contribute through programming support, special projects, bequests, and planned gifts such as trusts, real estate, life insurance or personal tangible property.

LINCOLN CENTER'S MEMBERSHIP PROGRAMS

Lincoln Center is grateful to the members of the Chairman's Council and Charter Associates for their special participation in Lincoln Center's activities.

Chairman's Council

Mrs. Richard D. Lombard

Louis and Bessie Adler Foundation, Inc. Prof. Thomas H. Ahrens Ted Ashley Mr. and Mrs. E. Nelson Asiel Gillian Attfield Robert E. Blum Louis A. Bradbury Marjorie and Irwin Breitman Anne and Henry Brenner Willard C. Butcher Ann L. and Lawrence B. Buttenwieser H.B. Cantor Foundation Michael J. Chasanoff Joan and Joseph F. Cullman 3rd Susan L. Cullman Ana and Ronald Daniel The Aaron Diamond Foundation Mr. and Mrs. Henri Doll Mrs. Lester Eisner, Jr. Mr. and Mrs. Alan S. Englander Mr. and Mrs. Avery Fisher Mr. and Mrs. Roy Furman Lawrence M. Gelb Foundation Mr. and Mrs. Louis V. Gerstner, Jr. Ruby Glazer Mr. Francis Goelet The Gramercy Park Foundation Lois Wyse Guber Mr. and Mrs. Harry Helmsley Robert L. Hoguet Barbara S. Horowitz Ruth W. Houghton Mr. and Mrs. Adrian C. Israel Mr. and Mrs. Stephen M. Kellen Helen and Martin Kimmel Mr. and Mrs. Ira M. Koger Mr. and Mrs. Hisao Kondo Mr. and Mrs. Frank Y. Larkin Patricia Kennedy Lawford Benita Lebow-Levine Isabelle Leeds Mr. and Mrs. William M. Lese Janice H. Levin Vivian and Martin Levin

Laurence D. Lovett Mr. and Mrs. Joseph L. Mailman Mr. and Mrs. Peter L. Malkin The Honorable Anthony D. Marshall John P. Mascotte Dina Merrill Mrs. Donald M. Oenslager Martin J. Oppenheimer Mrs. Richard Paige Mr. and Mrs. Peter S. Paine Mrs. Samuel P. Peabody Grace J. Pezrow Geri and Lester Pollack Robert K. and Harold K. Raisler Mr. and Mrs. Henry Hart Rice Mr. and Mrs. David Rockefeller Mrs. John D. Rockefeller 3rd Laurance S. Rockefeller Richard and Dorothy Rodgers Foundation, Inc. Mr. and Mrs. Daniel Rose Barbara and LeRoy Rubin Ruth and Alan Sagner Richard and Edna Salomon The Schiff Foundation Mr. and Mrs. Richard R. Shinn Mr. and Mrs. Francis H. Schott Martin E. Segal Walter V. Shipley Gil Shiva David and Patricia Silver Mr. and Mrs. Alan B. Slifka Mr. and Mrs. Thomas W. Smith Carl Spielvogel and Barbaralee Diamonstein-Spielvogel Mr. and Mrs. Harold Tanner Mr. and Mrs. Jeff Tarr Mrs. James P. Warburg Edward R. Wardwell

Charter Associates

Mr. and Mrs. Stewart B. Clifford
Mr. and Mrs. Earle M. Craig, Jr.
Mr. Joel S. Ehrenkranz
Morris Eigen
Mr. and Mrs. Alan Fortunoff
Mrs. Lloyd S. Gilmour
Golden Family Foundation
John and Kathryn Hatfield
Joan and David M. Helpern
David and Ellen Hirsch
Janet and George M. Jaffin
Edwin and Madeline Kantor Foundation
Mr. and Mrs. Carl L. Kempner
Terese and Alvin Lane
Mrs. Sam A. Lopin
Mr. Lawrence D. Marks

Mr. & Mrs. Martin P. Levin

Sydney and Frances Lewis

Mr. and Mrs. Richard B. Liroff

Mrs. Paul Mazur Mrs. Lucy G. Moses Albert Nerken Mr. and Mrs. K. Fred Netter Robert W. Purcell Mr. Raphael Recanati Hon. and Mrs. Herbert Salzman Mr. and Mrs. Charles M. Spofford James Stafford Mr. and Mrs. Stephen Stamas Stephen F. Temmer Mrs. Frances B. Todman Mr. and Mrs. Laurence M. Traub The Vanneck-Bailey Foundation Henry S. Ziegler Seven Anonymous

Mildred and George Weissman Mr. and Mrs. Taggart Whipple

Vaughn C. Williams William J. Williams, Jr.

Five Anonymous

The Lawrence A. Wien Foundation, Inc.

Mr. and Mrs. James D. Wolfensohn

The Winfield Foundation - Franklin W. McCann, President

Members of the Chairman's Council and Charter Associates of Lincoln Center who make gifts from \$1,000 to \$50,000 enjoy many special privileges. These include priority ticket services and invitations to rehearsals, special events and gala evenings. Benefits are also extended to Associate members who contribute from \$50 to \$999. For information about joining the Chairman's Council and Associates programs, please write to Carol H. Waterman, Associate Director of Development, Lincoln Center for the Performing Arts, Inc., 140 West 65th Street, New York, NY 10023 or call 212-877-1800 ext. 635.

A copy of Lincoln Center for the Performing Arts, Inc.'s last annual report filed with the Secretary of State is available upon request to Lincoln Center for the Performing Arts, Inc., 140 West 65th Street, New York, NY 10023 or to the New York State Secretary of State, Office of Charities Registration, Albany, NY 12231.

Radio Waves

All hands were on deck for the New York Philharmonic Pre-Radiothon Gala, February 13, at Gucci on Fifth Avenue

All photographs by Gerry Goodstein



Sound waves: Susan Ginsberg, overseeing vice president of Gucci benefit; Albert K. Webster, Philharmonic managing director; and Rebecca Rosow, chairman of New York Philharmonic/WQXR Radiothon XIII



Nautical motif: H. Frederick Krimendahl II, president, Philharmonic Board of Directors; and Karen LeFrak, executive vice president of the Philharmonic's Volunteer Council



People's Choice: Miss USSR, Yulia Suhkanova, with Charles Thompson



By the sea: Domenico De Sole, president of Gucci America, Inc.; Rebecca Rosow; Maurizio Gucci, chairman of Guccio Gucci SpA; and Sheree McLaughlin, chairman of Gucci benefit



Anchors Aweigh: Warren Bodow, president and general manager of WQXR, with wife Ellen; Simona McCray, executive vice president and general sales manager of WQXR; and Gurnee F. Hart, vice chairman, Philharmonic Board of Directors, with wife Marjorie (foreground)



Lincoln Center for the Performing Arts

George Weissman, Chairman

Willard C. Butcher, Vice Chairman Richard R. Shinn, Vice Chairman Stephen Stamas, Vice Chairman D. Ronald Daniel, Treasurer

Nathan Leventhal, President

André R. Mirabelli, Senior Vice President Robert A. Cappiello, Vice President Joe McKaughan, Vice President Arlene Shuler, Vice President Evelyn M. Finkelstein, Secretary and General Counsel

BOARD OF DIRECTORS

Ted Ashley Gillian Attfield Albert C. Bellas Willard C. Butcher D. Ronald Daniel Gordon J. Davis William H. Donaldson Roy L. Furman Richard L. Gelb Louis V. Gerstner, Jr. Victor Gotbaum Mrs. Martin Gruss Mrs. Leon Hess

Ruth W. Houghton Mrs. Gilbert W. Humphrey Hisao Kondo June Noble Larkin John V. Lindsay Laurence D. Lovett Peter L. Malkin James S. Marcus Anthony D. Marshall John P. Mascotte Phyllis J. Mills Edward J. Mortola Martin J. Oppenheimer

Alton E. Peters Frederick P. Rose Marshall Rose Richard J. Schwartz Peter Jay Sharp Richard R. Shinn Walter V. Shipley Carl Spielvogel Stephen Stamas George Weissman Vaughn C. Williams Robert W. Wilson Mrs. Whitney M. Young, Jr.

EX-OFFICIO

Honorable David N. Dinkins, Mayor of the City of New York Honorable Mary Schmidt Campbell, Commissioner, Department of Cultural Affairs Honorable Betsy Gotbaum, Commissioner, Department of Parks and Recreation John D. Rockefeller 3rd (1906-1978), Honorary Chairman

> Amyas Ames, Honorary Chairman Martin E. Segal, Chairman Emeritus William Schuman, President Emeritus

DIRECTORS EMERITI COUNCIL Avery Fisher and Martin E. Segal, Co-Chairmen

Amyas Ames Robert E. Blum Mrs. Lewis W. Douglas

Jerome L. Greene Harry B. Helmsley Robert L. Hoguet Arthur A. Houghton, Jr. Francis Keppel John E. Lockwood Laurence J. McGinley, S.J.

William F. May Peter S. Paine Richard Salomon William Schuman Charles M. Spofford Frank Stanton Frank E. Taplin Miss Alice Tully Taggart Whipple Edgar B. Young

LINCOLN CENTER COUNCIL

Bernard Gersten, Lincoln Center Theater Christopher Keene, New York City Opera Joanne Koch, The Film Society of Lincoln Center Nathan Leventhal, Lincoln Center Robert Lindgren, School of American Ballet Robert Marx, The New York Public Library Martin J. Oppenheimer, City Center of Music and Drama Joseph W. Polisi, The Juilliard School Mark Schubart, Lincoln Center Institute Fred Sherry, Chamber Music Society of Lincoln Center Hugh Southern, Metropolitan Opera Albert K. Webster, New York Philharmonic William P. Wingate, New York City Ballet

ADMINISTRATION

William W. Lockwood, Jr., Executive Producer, Programming
John Goberman, Executive Producer, Television Mark Schubart, Director, Lincoln Center Institute Alina Bloomgarden, Director, Visitor Services Scott Brandon, Associate Director, Lincoln Center Institute Irwin Brooks, Director, Operations and Central Facility Services Susan Callaghan, Director, Strategic Planning Gerard Cottam, Director, Security

June Dunbar, Associate Director, Lincoln Center Institute Gus Fleming, Director, Concert Halls Delmar D. Hendricks, Booking Director, Concert Halls

Jack Kirkman, Associate Director, Concert Halls Frederick Noonan, Associate Director, Programming

Katharine O'Neil, Director, Special Projects Sandra Polsak, Director, New Building Robert Ronan, Director, Personnel Brian Sirotka, Comptroller Susanne Faulkner Stevens, Associate Director, Public Affairs Mary Alice Sutherland, Director, Lincoln Center Consolidated Corporate Fund Drive

Carol H. Waterman, Associate Director, Development

John Webb, Associate Director, Public Affairs Jenneth Webster, Associate Director, Programming Karen M. Welch, Associate Director, Budgets and Financial Analysis Paul Wertheimer, Associate Director, Operations

LINCOLN CENTER COUNCIL ON EDUCATIONAL PROGRAMS

Mark Schubart, Lincoln Center Institute (Chairman) James Sloan Allen, The Juilliard School B.J. Adler, Chamber Music Society of Lincoln Center JoAnn Forman, Metropolitan Opera, Metropolitan Opera Guild

Nathalie Gleboff, School of American Ballet Edwin S. Holmgren, The New York Public Library Nancy Kelly, New York City Opera Wendy Keys, The Film Society of Lincoln Center Mrs. Norman Lassalle, New York City Ballet William Swinton, Lincoln Center Theater Daniel Windham, New York Philharmonic

LINCOLN CENTER FOR THE PERFORMING ARTS, INC., 140 WEST 65TH STREET, N.Y.C. 10023 (212) 877-1800

The public areas of Lincoln Center-including the Plaza and Damrosch Park-are owned by the City of New York and have been reconstructed with capital funds provided by the City of New York with the cooperation of the Department of Cultural Affairs and the Department of Parks and Recreation. The performing arts companies at Lincoln Center are grateful.

The Autobahn of the Atlantic has just added three more lanes.



with daily nonstop flights to Hamburg and Frankfurt, beginning March 25, 1990. And in addition we offer service three times weekly from Newark airport to Cologne/Bonn starting May 1. Of course, we still have our four daily nonstop flights from JFK. So, now we offer you the most airports as well as the most flights to Germany with fast, convenient connections to over 170 cities worldwide. And for your return, Lufthansa now has the latest departure

from Frankfurt nonstop to

new service from Newark

New York, giving you a full day before you leave. So, for the airline that offers you a choice of airports as well as convenient connections and the most extensive routes throughout the world, choose Lufthansa.

The Autobahn of the Atlantic.

From	То	Dep.	Arr.
JFK	Dusseldorf/ Stuttgart	5:00pm	6:10am/ 7:55am
Newark	Frankfurt	5:15pm	7:00am
JFK	Munich	6:00pm	7:40am
Newark	Cologne/ Bonn	6:00pm	7:30am
JFK	Frankfurt	6:30pm	7:55am
Newark	Hamburg	7:00pm	8:35am
JFK	Frankfurt	9:35pm	11:00am

People expect the world of us.



Lufthansa

Lufthansa is a participant in the mileage programs of United, Delta, USAir and Continental/Eastern.
See your Travel Agent for details.
Lufthansa, 750 Lexington Ave., New York

The orchestra librarian is silent partner to every sound on the concert stage—our appreciation is overdue

by Theodore W. Libbey, Jr.



Indispensable: New York Philharmonic Principal Librarian Larry Tarlow (left) confers backstage with Principal Percussionist Christopher Lamb prior to a concert on the 1989 Asia Tour.

uch is written about the conductors and orchestras that make music in our concert halls. But their performances would be evening-long train wrecks without librarians, those silent servants of the printed note whose job is to make certain that the right piece of paper is in the right place at the right time. Unless you are a chronic latecomer, you will usually see these stalwarts before every concert, walking from stand to stand, placing the music. You sometimes see them in the breaks between pieces, and you always see them after a performance is over, carefully picking up what is by then the only evidence that a concert has taken place. They don't mind being the first to come and the last to leave. They aren't bothered by the fact that they never get applause. Some, like the New York Philharmonic's Principal Librarian Larry Tarlow, actually enjoy searching out little-known scores, as

One shouldn't expect orchestra librarians to resemble the stereotype of the prissy, finger-to-the-lips "your book is overdue" reference librarian. Nor are they music librarians per se, with an encyclopedic knowledge of Denkmaler der Tonkunst in Osterreich and the Library of

happened recently when Erich Leinsdorf decided to conduct Bruckner's Third Symphony using an alternative Adagio that was discovered only in 1980. For these dedicated few, the enjoyment comes in doing the job so well that no one notices.

Score Keeper

Congress's ML 410 classification. Orchestra librarians almost always have a background in performance, which is by far the best way to anticipate what the musicians on stage are going to require. Tarlow and his two colleagues at the Philharmonic were all performers before they became librarians, and in some orchestras the librarian remains an active player in the ensemble—though in more and more cases the job is a full-time undertaking.

What makes it so is the remarkable range of duties a librarian may be called upon to perform, from the comfortably routine-such as securing rental scores and erasing the previous performer's markings—to the uncomfortably outlandish: cobbling together an orchestral arrangement of Broadway melodies from a set of theater parts, for instance, and doing it in a single afternoon. Like a doctor on call, a librarian may have to perform emergency surgery when a conductor decides to cut a few minutes from someone else's suite or touch up the scoring of a symphony by adding a few doublings in the trombones (or, worse, the clarinets, which require transposition). Decisions like these are often made at the last moment, occasionally even after it, when rehearsals are over and the performance is only hours away.

The biggest task of the job is the copying of bowings into the individual string parts, a time-consuming task for which no shortcuts exist. Without proper bowings, the best string section in the world is likely to sound little better than an ordinary bunch of pickup players at a sight-reading session. Yet bowings are rarely specified by composers, and therefore do not appear in the published parts—this in spite of the fact that they are as important to the effective realization of a score as the dynamic indications and phrase markings that composers usually do supply. And because no single choice of bowings is "right" in every situation, or for every interpreter, even the most familiar and frequently performed pieces have to be re-bowed from time to time.

or all these reasons, the marking of parts is never far from the librarian's mind. The process starts with the concertmaster, who decides what the bowings shall be for the first violin section. He pencils them into his part, and the librarian (or, if he is lucky, his staff) duplicates them in pencil in the other parts. The principal second violin then goes through his part, referring to the concertmaster's bowings whenever the second violin part parallels the first, since such passages must be bowed uniformly; where the seconds are independent, the principal bows the material his own way. So it goes down the line, until all the principals have gone through their parts and had their bowings copied. Some conductors bring their own sets of parts with them, with their preferred bowings already marked in. "When that happens," says Tarlow, "we jump for joy."

Librarians are the chief statisticians for most orchestras. They carry a vast amount of information around in their heads, and have been instrumental in helping to develop, with the American Symphony Orchestra League, a data-base system called OLIS (Orchestra Library Information Service) that provides such useful facts as when their orchestra last played a particular piece or which works call for a contrabass clarinet and have only two trombones in their brass complement. Librarians also function as time-keepers, an unusually important aspect of orchestra administration, from both a day to day and an archival perspective. Most keep a log of the timings for every movement of every piece their orchestra plays, which comes in handy, say, when the New York Philharmonic plans to launch fireworks at the end of an outdoor performance of Beethoven's Ninth, or when a radio engineer needs to know how much tape to bring along for a recording. Who should know how many minutes longer the piece will last if the conductor takes the exposition repeat in the first movement? Ask the librarian.



As we see it, every great performance grows from good planning, talent, and hard work.

Kemper Financial

KEMPER FINANCIAL SERVICES, INC.



"But at lunch they share a taste



Above is one of the artistic triumphs of Alwyn Court, home to Petrossian. Within is an artistic triumph of the palate. Prix Fixe Menus. Lunch \$27.00, Pre-Theatre Dinner and

After Theatre \$35.00. Monday thru Saturday.

Saturday and Sunday Brunch from \$25.00. Reservations suggested.

Servations suggested.

Lunch at Petrossian.

Paris is in the air.

58th at Seventh Ave., NY, NY 10019 (212) 245-2214

Enjoy The Good Life!
Fine Italian Cuisine In A
Theatrical Atmosphere!
Specializing in Pasta & Seafood



SCORE KEEPER

Indeed, timings constitute a unique index to an orchestra's performance tradition, and can sometimes yield valuable clues to a work's interpretation. With a librarian's help, for example, a conductor planning to perform a score by Leonard Bernstein might be able to get a fix on the tempos the composer himself observed in conducting the work a few seasons ago. And of course there may be some interesting markings in the parts that came straight from the horse's mouth.

Occasionally, even more remarkable things turn up in the parts. One of Tarlow's favorite stories involves the original hand-written parts to Dvořák's Symphony No. 9 (From the New World), which was given its world premiere by the New York Philharmonic in 1893. While the work was in rehearsal, conductor Anton Seidl urged several changes on Dvořák, including the addition of two measures at the end of the first movement. whose conclusion Seidl found somewhat unsatisfying. Dvořák, preferring to keep his conductor's good will, acquiesced, and the piece has come down to us with Seidl's extra bars intact. Recently, conductor Raymond Leppard went back to the old parts, still in the Philharmonic's library, and did the ending as Dvořák intended.

It is moments like these that bring joy to the heart of a librarian after a close encounter with a wind player who doesn't like a page turn or a violinist who claims the bowings in her part are all wrong. One suspects, though, that he and his colleagues wouldn't be happy if there weren't some difficulties along the way, like reconstituting the bass-drum part left in New York after a Central Park concert and getting it done in time for tonight's concert in Athens. "I love what I'm doing," Tarlow says. "Certain weeks we don't use the full orchestra. There may not be a harp or a tuba, or it may be an all-Mozart program. But I haven't yet come across a piece that doesn't use a librarian."

Theodore W. Libbey, Jr. writes about music and the arts from bases in Europe and the United States.

FROM HERE TO ETERNITY

Continued from page 26

gloriously in J.S. Bach's St. John Passion (1724) and St. Matthew Passion (1727 or 1729).

It is clear from the score that in pondering this mighty tree, Pärt was attracted more to the roots than to the flowers. The later the Passion settings, the farther they depart from the simplicity in nature. By Bach's time, for example, the Passions had become grand cosmic theo-dramas incorporating text other than the New Testament sources, including hymns and meditative arias. In his *Passio*, Pärt has pruned the tree severely and thereby made a fresh flowering possible. Only the Gospel texts are set, and they are set with a simplicity and a directness that underscore, again and again, the story before us.

Stripped back to the elements, this monophonic, Medieval-sounding *Passio* preserves the ancient tradition of assigning the words of Jesus to basso and the words of Pilate to tenor. The symbolism is clear: Christ is the foundation of faith, and Pilate is the voice of the high and mighty of this world. The Evangelist's narrative is assigned to a quartet of soprano, countertenor, tenor, and baritone, used variously for specific expressive points.

Instrumental forces are small. Pärt originally scored *Passio* for organ alone, but afterwards added an instrumental ensemble of violin, cello, oboe, and bassoon. The harmonic language is diatonic. The interval of the second is employed extensively. Dissonance is used sparingly, but with shattering effect. Rhythms are strictly determined by the Latin prosody.

The 71 minutes of *Passio* leave the listener with one overwhelming impression. "Peace I leave with you, my peace I give unto you: Not as the world giveth, give I unto you. Let not your heart be troubled, neither let it be afraid." Thus Jesus spoke to his disciples in the upper room, only a short time before he left to pray in the garden of Gethsemane; thus Pärt speaks to us throughout his cosmic ritual, *Passio*.

Michael Redmond is music editor of the Newark Star-Ledger and a contributing writer with the Newhouse News Service.





for PRIVATE PARTIES BARBETTA

offers the original dining room, woodpaneled library and drawing rooms of the 1874 townhouse in which it is ensconsed. 321 West 46 St. 246-9171





Most feel (Cavaliere)...is now "one of the best" on the West Side... Zagat 1990

> Prix Fixe Dinner \$27.50 Brunch \$12.00

A perfect room for the perfect party. Lunch & Dinner 108 West 73rd Street (212) 799-8282





SPOTLIGHT

remarkable transformation is taking place on the northwest corner of the Lincoln Center complex, thanks to the early generosity of individuals, foundations, and corporations, and the City of New York, to the Lincoln Center New Building Campaign. With the help of these old and new friends, Lincoln Center is building a new facility with critically-needed rehearsal, study, performance, administrative, and dormitory spaces for 11 Lincoln Center organizations. The New Building Campaign, now in its third year, continues to move steadily toward its \$100 million goal to help finance this multiuse facility, which will accommodate a new era of excellence in the performing arts, film. and arts education.

The Chamber Music Society of Lincoln Center • City Center of Music and Drama, Inc. • The Film Society of Lincoln Center • The Juilliard School • Lincoln Center Institute for the Arts in Education • Lincoln Center for the Performing Arts, Inc. • Metropolitan Opera Guild • New York City Ballet • New York Philharmonic • The New York Public Library • School of American Ballet

Donors as of January 16, 1990 \$1,000,000 or more

Anonymous Family Foundation: Memorial Gift The City of New York

Estate of Margaret Collbran

Mr. and Mrs. Jerome L. Greene Mr. and Mrs. Leon Hess

Rita and Stanley H. Kaplan Foundation

The Families of Howard Kaskel, Carole Schragis and Anita Kaskel Roe

Helen and Milton Kimmelman Foundation

The Kresge Foundation

Edward John Noble Foundation

The Penzance Foundation

Philip Morris Companies Inc.

The Walter Reade Foundation

Mrs. John D. Rockefeller 3rd

The Daniel & Joanna S. Rose Fund

Mr. and Mrs. Frederick P. Rose

The Susan & Elihu Rose Foundation

The Fan Fox and Leslie R. Samuels Foundation Morris A. Schapiro

S.H. and Helen R. Scheuer Family Foundation

The Peter Jay Sharp Foundation

The Starr Foundation

The DeWitt Wallace Fund established by the founder of Reader's Digest at the New York Community Trust

The Lawrence A. Wien Foundation, Inc.

\$500,000 or more

CBS Inc.

The Chase Manhattan Corporation

The Dyson Foundation

Mr. and Mrs. Ralph M. Ingersoll II

Peter S. Kalikow

Frederick R. Koch

Metromedia Company—Empire Hotel

Metropolitan Life Foundation

Mr. and Mrs. Lionel I. Pincus

Steven Spielberg

Mr. and Mrs. A. Alfred Taubman

\$250,000 or more

The Vincent Astor Foundation Mr. and Mrs. James A. Block Booth Ferris Foundation Bristol-Myers Fund, Inc. Capital Cities/ABC Foundation Mr. and Mrs. Saul Z. Cohen

Charles E. Culpeper Foundation, Inc. The Aaron Diamond Foundation

Mr. and Mrs. Roy L. Furman

The Horace W. Goldsmith Foundation

The Harkness Foundations for Dance
The Heckscher Foundation for Children

Ittleson Foundation, Inc.

The McGraw-Hill Foundation, Inc.

The Kathryn and Gilbert Miller Fund, Inc.

The Milstein Family

Henry and Lucy Moses Fund, Inc. New York Telephone/NYNEX The William Petschek Family

Richard and Edna Salomon Mrs. David Schwartz

Mr. and Mrs. Richard J. Schwartz

The Solow Foundation

Mildred and George Weissman

Although space does not allow us to list all of our dedicated supporters, we also wish to acknowledge their generous participation in the New Building Campaign.

Campaign Chairmen: Willard C. Butcher, Frederick P. Rose, Richard R. Shinn.

For more information please call (212) 877-1800, ext. 511.



Patrons of the Lincoln Center Fund

The founding Patrons of Lincoln Center built the Center and maintained it through the first decade as world-wide recognition was won. Patrons of the Lincoln Center Pund continue this tradition of generosity, ensuring that Lincoln Center princip the lives of future generations. Lincoln Center princip that programs are some decaded to these includials, foundations, and corporations:

Estate of John D. Rockefeller 3rd
Amerada Hess Corporation
American Brands, Inc.
American Can Company Foundation
The American Express Company
American Telephone and Telegraph Company
Mr. and Mrs. Amyas Ames
The Jack and Mimi Leviton Amsterdam Foundation
Nathan S. Ancell
J. Aron Charitable Foundation, Inc.
Ted Ashley
The Vincent Astor Foundation
Bankers Trust Company Foundation
Diane and Arrhur Belfer
Mr. and Mrs. George F. Berlinger
Mr. and Mrs. Leonard Block
Mr. and Mrs. Bobert S. Boas
The Bodman Foundation
Booth Ferris Foundation
CBS Inc.
Celanese Corporation
Mr. and Mrs. O. Roy Chalk
Irwin S. Chanin
The Chase Manhattan Bank, N. A.

Lewis B. and Dorothy Cullman Charles E. Culpeper Foundation, Inc. Marjorie and Richard W. Dammann Mr. and Mrs. Richard M. Danziger Mr. and Mrs. Aaron Diamond The Dillon Fund William H. Donner Foundation, Inc. Mr. and Mrs. Charles H. Dyson Mr. and Mrs. Charles H. Dyson Mr. Scharles W. Engelbard Exxon Corporation Sherman Fairchild Foundation The Fribung Family

GTE Foundation

General Electric Company

Consolidated Edison Company of New York, Inc.

General Foods Corporation
Diane and Robert Goldberg Fay J. Lindner
Foundation
Herman Goldman Foundation
Nathan and Jacqueline Goldman
The Horace W. Goldsmith Foundation
Grace Foundation Inc.

Jerome L. Greene The Family of Louis A. Green The George Gund Foundation Mr. and Mrs. John H. Gutfreund John A. Hartford Foundation William Randolph Hearst Foundation Leona M. and Harry B. Helmsley Mr. and Mrs. Leon Hes Mr. and Mrs. George H. Heyman, Jr. IBM Corporation
Ittleson Foundation, Inc. Joyce and J. Seward Johnson, Jr. Maria Olivia and Jim Judelson Rita and Stanley H. Kaplan Henry Kaufmann Foundation Anne and Sidney Kriser Mr. and Mrs. Jay B. Langner Kenneth D. Laub Samuel J. and Ethel LeFrak Foundation Lucille and Samuel Lemberg Mr. and Mrs. William M. Lese Richard R. Levien Janice H. Levin Mortimer and Mimi Levitt Albert and Vera List Mr. and Mrs. John L. Loeb Mrs. V. Theodore Low MIS. V. I neodore Low The Joe and Emily Low Foundation, Inc. MacAndrews & Forbes Group, Inc. R.H. Macy and Co., Inc. Mr. and Mrs. Joseph L. Mailman Mr. and Mrs. Peter L. Malkin Family of Cecile Lehman Mayer Helen and William Mazer Merrill Lynch & Co. Foundation LuEsther T. Mertz Kathryn and Gilbert Miller Fund, Inc. The Milstein and Lindner Families Mobil Foundation, Inc. The Ambrose Monell Foundation Morgan Guaranty Trust Company Mr. and Mrs. Lester S. Morse, Jr. Stephen I. Morse Lucy G. Moses Nabisco Brands, Inc Mr. and Mrs. Jerome A. Newman

Edward John Noble Foundation

Richard and Evelyn Paige

Abraham Perlman Foundation Carroll and Milton Petrie The Carl and Lily Pforzheimer Foundation, Inc. Philip Morris Incorporated Mr. and Mrs. Maurice Pollak Rita and Alfred Rand Kurt P. and Auguste Reimann Pearl and Jack Resnick Charles H. Revson Foundation Irving and Murray Riese The Gerald and May Ellen Ritter Memorial Fund Rockefeller Brothers Fund Mr. and Mrs. Frederick P. Rose Helena Rubenstein Foundation Samuel and May Rudin Foundation Richard and Edna Salomon Fan Fox and Leslie R. Samuels Foundation Alma and Morris A. Schapiro S.H. and Helen R. Scheuer Family Foundation Helen and Irving Schneider David and Irene Schwartz Richard and Sheila Schwartz Mr. and Mrs. Martin E. Segal Peter Jay Sharp Mr. and Mrs. Herbert M. Singer Mate B. & Francis Spingold Foundation, Inc. Ruth and Frank Stanton Miriam and Harold Steinberg Foundation Mr. and Mrs. Frank E. Taplin Mr. and Mrs. Emanuel M. Terner Tisch Foundation, Inc Alan and Margaret Tishman Mr. and Mrs. Roy Titus Uris Brothers Foundation, Inc. The Nathaniel and Suzanne Usdan Family Miriam and Ira D. Wallach Foundation Warner Communications, Inc. Florence and Max Wechsler Weiler-Arnow Family Mildred and George Weissman Mr. and Mrs. Lawrence A. Wien The Norman and Rosita Winston Foundation, Inc. The Family of Erwin S. Wolfson Bruce and Lois Zenkel Mortimer B. Zuckerman Two Anonymous

Patrons Desk: 877-1800 (Mrs.) Terry Mark

Opposite Lincoln Center

Restaurant/Bar Pre-Theater Menu 5-7, \$19.00 1900 Broadway (Bet. 63 & 64 St.) 721-1900 Open 7 Days





INER SPECIAL

7 DAYS 5-11:30pm

Open 7 days

212-724-1414

2140 Broadway · 75 St

Choose from 17 dishes plus soup, salad & rice. LUNCHEON SPECIAL \$6.00

210 Columbus Ave. (69 & 799-7922





RESTAURANT & CAFE "The place where the girls sing to you" CASUAL AMERICAN-CONTINENTAL

Specialties: Steaks-Seafood and Fresh Fish

Dinner served 7 days

After Theatre • Entertainment Nightly Private Parties

228 WEST 72nd St. 873-4067 (Just W. of B'way near Lincoln Center)



Before or After Lincoln Center...

think



EMPIRE SZECHUAN COLUMBUS



Classic Chinese Cuisine 193 Columbus Ave. (68-69) 496-8778

Open Late Nite

Sun.-Tues, til 1 am: Wed.-Sat, til 2 am 5 minute walk from Lincoln Center



THE NEW YORK TRADITION

til 4 a.m.

3 Ave at 93rd 831 1900

Columbus Ave. (72-73) 873-9400



A CONTINENTAL RESTAURANT OFFERING UNSURPASSED **SEAFOOD CUISINE**

Serving Brunch, Lunch, Dinner & After Performances

35 W 64th Street, New York City (opposite Lincoln Center)

(212) 724-0103-4



Patrons of the Lincoln Center Fund for the Performing Arts-1957-1979

Lincoln Center gratefully acknowledges the support of those individuals, foundations and corporations whose gifts to the capital drive helped build Lincoln Center and maintain its operations during its formative years. Following is a chronological list:

John D. Rockefeller, Jr.
Mr. and Mrs. David M. Keiser
Mrs. Felix M. Warburg
Arthur A. Houghton, Jr.
Mr. and Mrs. John D. Rockefeller 3rd
Mrs. And Mrs. Pierre David-Weill
Mrs. V. Beaumiont Allen
Mrs. John T. Pratt
Mrs. Rockaf Chartton Mrs. John T. Fratt Mrs. Richard Charlton Frasier W. McCann Mrs. Joseph V. McMullan Mrs. Arthur Lehman Mrs. Alta Rockefeller Prentice Mrs. And Mrs. John Goelet Francis Goelet Mr. and Mrs. John Goelet Robert E. Goelet Robert G. Goelet Mr. and Mrs. Hayward F. Manice Alfred P. Sloan, Jr. Mr. and Mrs. Frank Altschul Mr. and Mrs. Robert E. Blum Mr. and Mrs. David Rockefeller Mr. and Mrs. Walter H. Annenberg Mr. and Mrs. Louis J. Horowitz John S. Newberry Barbara Hutton Lauder Greenway Mr. and Mrs. Francis Kernan Mrs. Thomas J. Watson Mr. and Mrs. Thomas M. Evans Family of Cornelius N. Bliss The Family of Julius Rosenwald Mr. and Mrs. Kenneth Appleton Ives James Donahu Robert Lehman Audrey Love Mr. and Mrs. O. Roy Chalk Nancy Susan Reynolds Huntington Hartford The Family of Edward H. and Mary W. Harriman Mr. and Mrs. John N. Irwin II The Family of Carl M. Loeb Mr. and Mrs. Albert A. List Mrs. Charles V. Hickox Mr. and Mrs. Henry Ittleson, Jr. Mr. and Mrs. John Hay Whitney Mrs. John D. Rockefeller, Jr. Mr. and Mrs. Owen Robertson Cheatham Mr. and Mrs. Leon Hess Mrs. Charles W. Engelhard Mr. and Mrs. Irwin Hamilton Kramer Mr. and Mrs. Lansdell K. Christie Mr. and Mrs. Cornelius Vanderbilt Whitney Mr. and Mrs. Percy Uris Mr. and Mrs. Harold D. Uris Mrs. Ambrose Monell Mrs. Hazel Hopkins Ford The Family of Clarence and Anne Dillon Alice Bigelow Tully Mr. and Mrs. John R. Kimberly Mr. and Mrs. Charles Shipman Payson Mr. and Mrs. Willis H. Booth Mrs. Vincent Astor Harold Stirling Vanderbilt Mrs. Josephine Lawrence Graeber Allan P. Kirby Mr. and Mrs. Walker G. Buckner Mr. and Mrs. Amyas Ames Mr. and Mrs. Gustave L. Levy

Mr. and Mrs. Henry J. Heinz II Margaret Mellon Hitchcock

margaret mellon Hitchcock Mr. and Mrs. Seymour H. Knox Mr. and Mrs. Frank Stanton Mr. and Mrs. David Hunter McAlpin Mr. and Mrs. Lawrence A. Wien Mr. and Mrs. Lawrence A. Wien

The Family of Carl H. Pforzheim Mr. and Mrs. W. Van Alan Clark Mr. and Mrs. Harry B. Helmsley Mr. and Mrs. Eugene Ferkauf Mr. and Mrs. Nathan Cummings Mr. and Mrs. Andre Meyer David and Irene Schwartz Mr. and Mrs. Edwin S. Marks
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. Gardner Cowles
Mr. and Mrs. Roger L. Stevens
Mr. and Mrs. Louis Calder C. Michael Paul Mr. and Mrs. Samuel Lemberg Mr. and Mrs. Samuel H. Golding Mr. and Mrs. Shelby Cullom Davis The Family of Joseph P. Kennedy The Mazer Family James P. Warburg The Family of Solomon and Rose S. Lasdon Mrs. Edsel Ford The Fribourg Family Irving Geist Mr. and Mrs. Joseph A. Neff Enid Annenberg Haupt
Mr. and Mrs. Lester Francis Avnet Mrs. Lytle Hull Mrs. Lytle Hull
Mr. and Mrs. Leonard Block
Mr. and Mrs. Joseph L. Mailman
Mr. and Mrs. Barold L. Fierman
Mr. and Mrs. Richard Salomo
Mr. and Mrs. Frank E. Taplin, Jr.
Mr. and Mrs. Herbert M. Singer Stavros S. Niarchos Bernice Chrysler Garbisch The Family of Erwin S. Wolfson Carl A. Morse Mr. and Mrs. Jack Linsky The Durst Family Mr. and Mrs. Saul Jeffee Mr. and Mrs. Sol Kittay Mr. and Mrs. Charles H. Dyson Lila Acheson Wallace Mr. and Mrs. Bruce L. Zenkel Richard J. Schwartz Mr. and Mrs. Milton Petrie Evlynne and Max M. Low The Family of Ethel S. Mehlman aye simon Mrs. Jean Mauze Mr. Louis Marx Charles H. Revson Mr. and Mrs. Howard Lipman Harry Lebensfeld Minna and Benjamin M. Reeve Mr. and Mrs. Frying Mitchell Felt Mr. and Mrs. Edouard L. Cournand Miss Julie A. Spies Frank and Selma halisch Mr. and Mrs. Avery Fisher Anne C. Burns Mr. and Mrs. Christopher T. Chenery Louis R. Simon Carrie S. Beinecke Dr. and Mrs. Jerome S. Coles Blanche and A.L. Levine Emily Fisher Landau Three anonymous donors

The Family of Carl H. Pforzheimer

The Rockefeller Foundation The Ford Foundation Exxon Corporation Avalon Foundation First National City Educational and Charitable Foundation The Chase Manhattan Bank Foundation Manufacturers Hanover Trust Company

Corning Glass Works Foundation Morgan Guaranty Trust Company of New York James Foundation of New York, Inc. Rankers Trust Company The Commonwealth Fund The Equitable Life Assurance Society of the United States Lazard Freres & Co. **IBM** Corporation Texaco Inc. Metropolitan Life Insurance Company New York Life Insurance Company Juilliard Musical Foundation Bell System Companies in New York City Union Carbide Corporation United States Steel Foundation Consolidated Edison Company of New York, Inc. Carnegie Corporation of New York New York Foundation Columbia Broadcasting System Shell Companies Foundation, Incorporated RCA Corporation Bloomingdale's Reader's Digest Association, Inc. Old Dominion Foundation The John A. Hartford Foundation, Inc. The Bodman Foundation Mobil Oil Corporation The Heckscher Foundation for Children Schenley Industries, Inc. Revion Foundation Charles and Rosanna Batchelor Memorial, Inc. Standard Oil Company of California Rockefeller Brothers Fund Consolidated Natural Gas Company Samuel H. Kress Foundation Bethlehem Steel Corporatio Vivian B. Allen Foundation, Inc. Irving Trust Company
The Spiros G. Ponty Foundation
Charles Ulrick and Josephine Bay Foundation, Inc. Josephine Bay Paul and C. Michael Paul Foundation, Inc. Wertheim & Co. Firestone Foundation William S. Paley Foundation, Inc. The Howard Johnson Foundation Lehman Brothers W. H. Charities The George E Baker Trust D.S. and R.H. Gottesman Foundation Glen Alden Corporation The Philip and Janice Levin Foundation Carl Marks & Company, Inc. Beinecke Foundation Bear, Stearns & Co J.P. Stevens & Co., Inc. Foundation The First Boston Foundation Trust Norvettes-Division of Arlen Realty & Development Corporation The New York Times The Samuel & David Rose Fund Sterling National Bank of New York Van Munching & Co., Inc., Heineken Holland Beer United Brands Foundation Rapid-American Corporation
The Siegfried & Josephine Bieber Foundation Sherman Fairchild Foundation, Inc. Herman Goldman Foundation

Patrons Desk (Mrs.) Terry Mark 212-877-1800

A SYMPHONY OF TASTES NEAR LINCOLN CENTER

Breakfast • Lunch • Dinner Pre-Theater Dinner • Sunday Brunch

Enjoy our pianist. Tue (Wed 6 9pm. Thu , Fri , Sat 6pm midnight, and during Sunday Brunch

CONSERVATORY

61st St. & Central Park West 581-1293 or 581-0896



La Poîte en Pois

Country Style French Cuisine served in the casual elegance of a country inn

> Open for dinner Mon-Sat 5 30-11 30pm Sun 5-10pm

75 West 68th Street, NYC Reservations 874-2705



3 Blocks fr. Lincoln Center

Where You're Not Just Another Customer ITALIAN HOME COOKING

LUNCH-Mon. Fri. DINNER-7 DAYS 4:30-11:30pm 11:30-3pm

Sun. 2-11:30pm

Am. Ex. Only

200 WEST END AVE. (cor. 69th St. (212) 787-4100

Enjoy Outstanding Italian Cuisine In A Candlelit Setting!

Federic ...a trattoria

1 block from Lincoln Center

Before, During & After Theater Open 7 days for Lunch & Dinner Cor 67th & Broadway 873 4210

NOT JUST ANOTHER FISH STORY!



305 WEST END AVENUE HOTEL ESPLANADE (BET, 74th & 75th STREETS)

595-7775

Shinese Pestaurant

RECOMMENDED BY

The New York Times & New York Post

FINEST HUNAN AND SZECHUAN CUISINE NO MSG . MODERATE PRICES BEAUTIFUL SIDEWALK CAFE JUST A FEW BLOCKS FROM LINCOLN CENTER SPECIAL PRE AND AFTER SHOW DINNER

235 COLUMBUS AVE. 72
(BET 70TH & 71ST STREET) 724-4411

ECLECTIC CONTINENTAL & NEW AMERICAN CUISINES

· Lunch · Dinner · Brunch · • Private Parties •

182 Columbus Ave. (nr. 68th St.) major (212) 877-4747



awadee THAI CUISINE

PRE-THEATER SPECIAL* **FULL DINNER**

4 pm - 6:30 pm, \$7.95

225 Columbus Ave. (Btw. 70th & 71st) (212) 787-3002

888 Eighth Ave (corner 52nd St) (212) 977-3002

OPEN 7 DAYS, FROM NOON-MIDNIGHT *Mon.-Fri. except holidays.



Corporations Support Lincoln Center for the Performing Arts!

Lincoln Center **Consolidated Corporate Fund** Leadership Committee

Walter V. Shipley, Chairman Chemical Bank

Paul A. Allaire, President Xerox Corporation Robert E. Allen, Chairman

AT&T Company

Charles B. Benenson, President Benenson Capital Company Frank A. Bennack, Jr., President

The Hearst Corporation

Daniel B. Burke, President Capital Cities/ABC, Inc. Willard C. Butcher, Chairman

The Chase Manhattan Bank, N.A.

John B. Carter, President The Equitable Life Assurance Society of the United States

Ronald E. Compton, President Aetna Life & Casualty Company

D. Ronald Daniel, Director McKinsey & Company, Inc.

Martin S. Davis, Chairman Paramount Communications Inc.

William C. Ferguson, Chairman NYNEX Corporation

Edward Finkelstein, Chairman R.H. Macy & Co., Inc.

Richard V. Giordano, Chairman The BOC Group, Inc.

Maurice R. Greenberg, Chairman American International Group, Inc.

H. John Greeniaus, President Nabisco Brands, Inc.

Larry D. Horner, Chairman Peat Marwick Main & Co.

Melvin Jacobs, Chairman Saks & Company

John E. Klein, President **Bunge Corporation** Hisao Kondo, President

Mitsui & Co. (U.S.A.), Inc.

Erich Krampe, President Mercedes-Benz of North America, Inc.

David Laventhol, President Times Mirror Company

Drew Lewis, Chairman Union Pacific Corporation Peter L. Malkin, Esq. Wien, Malkin & Bettex

Marshall Manley, President AmBase Corporation

John P. Mascotte, Chairman The Continental Corporation

Edmund T. Pratt, Jr., Chairman

Carl Spielvogel, Chairman Backer Spielvogel Bates Worldwide, Inc. Thomas W. Strauss, President

Salomon Inc. Frank J. Tasco, Chairman Marsh & McLennan Companies, Inc.

Marvin S. Traub, Chairman Bloomingdale's

John L. Weinberg, Senior Partner Goldman, Sachs & Co.

George Weissman, Chairman Lincoln Center, Inc.

Nathan Leventhal, President Lincoln Center, Inc.

Each gift of the Consolidated Corporate Fund benefits all of the performing arts

companies at Lincoln Center.

Metropolitan Opera New York Philharmonic

The Juilliard School

New York City Ballet

New York City Opera Chamber Music Society

of Lincoln Center Film Society of Lincoln Center

Lincoln Center Theater

School of American Ballet

Lincoln Center for

the Performing Arts, Inc.

Outstanding Leadership \$150.000 and over

The Bristol-Myers Fund
The Chase Manhattan Bank, N.A.
Philip Morris Companies Inc.
Kraft General Poods Group
Miller Brewing Company
Real Estate and Construction Council The Starr Foundation

Grand Leadership \$100.000-\$149.999

Capital Cities/ABC, Inc. CBS Inc. Chemical Bank CITICORP/CITIBANK Consolidated Edison Company of New York, Inc. William Randolph Hearst Foundation William Randolph Hearst Founds IBM Corporation J.P. Morgan & Co., Incorporated New York Telephone Company NYNEX Foundation The New York Times Company Foundation, Inc. Paramount Communications Inc.

Distinguished Leadership \$75,000-\$99,999

Drexel Burnham Lambert Foundation Exxon Corporation Manufacturers Hanover Trust

Leadership \$50,000-\$74,999

American Express Foundation AT&T Foundation The Bankers Trust Company Foundation
The Continental Corporation Foundation
Merrill Lynch & Co., Inc. The Pfizer Foundation Union Pacific Foundation

Pacesetters \$25,000-\$49,999

Allied-Signal Inc.
AmBase Corporation
American Home Products Corporation
Bloomingdale's
The BOC Group, Inc.
Leo Burnett Company, Inc.
The Coca-Cola Company
The Equitable Foundation
The First Boston Foundation Trust
General Motors Foundation
GTE Foundation **GTE Foundation Hoechst Celanese Corporation** ITT Corporation Kohlberg Kravis Roberts & Co. Macy*s

Marsh & McLennan Companies, Inc.
McGraw-Hill Foundation, Inc.
Metropolitan Life Foundation
Mitsui & Co. (U.S.A.), Inc.
Mobil Foundation, Inc.
Mobil Foundation, Inc.
Morgan Stanley & Co., Incorporated
Nabisco Brands, Inc.
Peat Marwick Main & Co.
The Prudential Foundation
Reliance Group Holdings, Inc.
Revlon Foundation, Inc.
The Riese Organization
Rockefeller Group, Inc.
The Salomon Foundation
Joseph E. Seagram & Sons, Inc.
Sterling Drug Inc.
Texaco Inc.
Time Inc.
Times Mirror Company Marsh & McLennan Companies, Inc. Times Mirror Company Warner Communications Inc. **Xerox Corporation**

Patrons \$10,000-\$24,999

Abitibi-Price Sales Corporation Aetna Life & Casualty Company AGVAR CHEMICALS INC. Advancementation of the American Cyanamid Company American Re-Insurance Company Arthur Andersen & Co.
Atlantic Richfield Company Avnet, Inc. NW Ayer Incorporated Backer Spielvogel Bates Worldwide The Bank of New York Barclays Bank P.L.C. **Blackstone Financial Management** The Blackstone Group Block Drug Company Inc. Booz-Allen & Hamilton Inc. Booz-Allen & Hamilton Inc.

Bunge Corporation
Cahill, Gordon & Reindel
Carter-Wallace, Inc.
Champion International Corporation
The Chubb Corporation Charitable Trust
CIBA-GEIGY Corporation
Cleary, Gottlieb, Steen & Hamilton
Colt Industries Inc.
Commodity Exchange, Inc.
(COMEX)
Concers & Lybrand

(COMEX)
Coopers & Lybrand
Credit Suisse
Deloitte Haskins & Sells
The Dun & Bradstreet Corporation
Ernst & Whinney
Fried, Frank, Harris, Shriver & Jacobson
General Electric Company
General Reinsurance Corporation
Goldman, Sachs & Co.
L. Jay Grossman, Jr. Foundation Inc.
Guardian Life Insurance Company of
America

America
Hartz Mountain Industries, Inc.
The Hoffmann-La Roche Foundation
Richard H. Holzer Memorial Foundation Richard H. Holzer Memorial Founds Jaros, Baum & Bolles Johnson & Johnson Kimberly-Clark Corporation Lazard Freres & Co. Thomas J. Lipton Foundation, Inc. Lord, Day & Lord, Barrett Smith Marine Midland Bank McKinsey & Company, Inc. Marine Midland Bank McKinsey & Company, Inc. The Merck Company Foundation Milbank, Tweed, Hadley & McCloy National Westminster Bank USA New York Life Foundation The New York Stock Exchange Foundation The New York Stock Exchange Found Newsweek, Inc. North American Philips Corporation Ogilvy & Mather Inc. Evelyn Paige, Inc. Paine Webber Group Inc. J.C. Penney Company, Inc. Price Waterhouse Procter & Gamble Fund Quantum Chemical Corporation Rockwell International Rogers & Wells Rogers & Wells Saatchi & Saatchi DFS Compton, Inc. Saks Fifth Avenue Schering-Plough Foundation, Inc

Sears, Roebuck/Dean Witter Reynolds Inc. Martin E. Segal Company Shearson Lehman Hutton Simpson Thacher & Bartlett
Sony Corporation of America Foundation Sulka
SYMS Corp.
J. Walter Thompson Company
Toshiba America, Inc.
Union Bank of Switzerland
U.S. Trust Company of New York
Universal Leaf Ibbacco Co., Inc.
E.M. Warburg, Pincus & Co., Inc.
The Warner-Lambert Foundation
Weil, Gotshal & Manges
Wells, Rich, Greene, Inc.
Wertheim Schroder & Co., Incorporated
Westinghouse Broadcasting Company
Wien, Malkin & Bettex

Friends \$5,000-\$9,999

A.B.D. Securities Corporation ABN Bank ADP Foundation Amax Foundation, Inc. Amar Foundation, Inc.
American Electric Power Co., Inc.
American Stock Exchange, Inc.
The M.L. Annenberg Foundation
Arnhold and S. Bleichroeder, Inc. American Stock Exchange, Inc.
The M.L. Annenberg Foundation
Arnhold and S. Bleichroeder, Inc.
Banca Commerciale Italiana
Benenson Capital Company
Broadcast Music, Inc.
Brown & Wood
Carol Management Corporation
CBS Records Inc.
Chesebrough-Pond's Inc.
Chiat/Day/Mojo
Liz Claiborne Foundation
The Coach Dairy Goat Farm
Colgate-Palmolive Company
The Cowles Charitable Trust
Cushman & Wakefield, Inc.
Donaldson, Lufkin & Jenrette, Inc.
Donaldson, Lufkin & Jenrette, Inc.
Donovan Leisure Newton & Irvine
E.I. du Pont de Nemours & Company
Eastman Kodak
Edison Parking Corporation
FCB/Leber Katz Partners
The Fisher Brothers Foundation
Ford Motor Company
General Mills Foundation
Gilman Paper Company
Mark Goodson
Grant Thornton
Great Northern Nekoosa Corporation
Grey Advertising Inc.
Grumman Corporate Foundation
Helmsley-Spear, Inc.
The Henley Group, Inc.
Hitachi America, Ltd.
Home Life Insurance Company
The George Hyman Construction Company
International Paper Company Foundation
Florence and Robert Kaufman
Kidder, Peabody & Co. Incorporated
The Calvin Klein Foundation
Lehrer MeGovern Bovis, Inc.
Lever Brothers Company Foundation
Lord & Taylor The Leslie Fay Companies, Inc.
Lever Brothers Company Foundation
Loews Corporation
Lord & Taylor
Lord, Geller, Federico, Einstein, Inc.
Lowe Marschalk, Inc.
Harry Macklowe Real Estate Co.
MCA/Universal
The Donald C. McGraw Foundation, Inc.
Melville Corporation
Mercedes-Benz of North America, Inc.
William M. Mercer-Meidinger-Hansen, Inc.
Milliken & Company
Monsanto Fund
Belle and Murray Nathan
Philanthropic Fund
Neuberger & Berman
Newmark and Company Real Estate Inc.
Newmont Mining Corporation
Ogden Corporation
Park Summit Realty Corp.
Phelps Dodge Corporation
Polo Ralph Lauren Corporation
Proskauer Rose Goetz & Mendelsohn

Prudential-Bache Securities Inc.
Redel Foundation, Inc.
Republic National Bank of New York
Restaurant Associates Industries, Inc.
Revillon Incorporated
Ruane, Cunniff & Co., Inc.
Sanwa Business Credit Corporation
Sara Lee Corporation
Scali, McCabe, Sloves, Inc.
M.A. Schapiro & Co., Inc.
Shell Oil Company Foundation
Silverstein Properties, Inc.
Solow Building Company
Squibb Corporation
The Stillman Group
Swig, Weiler & Arnow
Thacher Proffit & Wood
Time Equities, Inc.
Touche Ross & Company
UST, Inc. Prudential-Bache Securities Inc. Touche Ross & Company
UST, Inc.
Louis Vuitton U.S.A., Inc.
Washington Street Cafe Caterers
Westvaco Corporation
Arthur Young & Company
Young & Rubicam Inc.

Donors \$2,000-\$4,999

A.L. Laboratories, Inc.
The Air Products Foundation
Ajinomoto U.S.A., Inc.
Allen & Company Incorporated
American Brands, Inc.
Ameritech Foundation
Angel/EMI Records
Apple Bank for Savings
Argo International Corporation
ASCAP
Assiel & Co. ASCAP Asiel & Co. Atlantic Mutual Companies Avis Rent A Car System, Inc. Avrett, Free & Ginsberg, Inc. Banca Nazionale del Lavoro Banco di Napoli Banco Ortugues do Atlantico Bank Julius Baer & Co., Ltd. Bank Leumi Trust Company of New York Bantam Doubleday Dell Publishing Group Bethlehem Steel Corporation Bantam Boudieury Deit Publishing G Bethlehem Steel Corporation Bijan Fragrances Biocraft Laboratories, Inc. Brother International Corporation Cablevision Systems Corporation Canter, Achenbaum, Associates Inc. Carter, Ledyard & Milburn The Chevron Fund Citizen Watch Company Corning Glass Works Foundation Corroon & Black Corporation Cosmair, Inc. CPC International Inc. Credit Agricole Croscill Home Furnishings The Dai-Ichi Kangyo Bank, Ltd. Daicel (U.S.A.), Inc. Daiwa Securities America Inc. Datascope Corp. Daicel (U.S.A.), Inc.
Daiwa Securities America Inc.
Datascope Corp.
Oscar de la Renta, Ltd.
Debevoise & Plimpton
Deblinger Sales & Marketing Corporation
Deluxe Check Printers Foundation
Dentsu Incorporated (New York)
Dresdner Bank
Emigrant Savings Bank
Fab Industries, Inc.
First Manhattan Co.
The Fuji Bank and Trust Company
Frubright Jaworski & Reavis McGrath
GFT (U.S.A.) Corp.
David J. Greene and Company
Grow Tunneling Corp.
Gucci America, Inc.
Hong Kong and Shanghai Banking
Corporation
Hunton & Williams
Industrial Bank of Japan, Limited
International Flavors & Fragrances Inc.
C. Itoh & Co. (America) Inc.
Japan Air Lines
Joan & David Incorporated
JVC Company of America
Kajima International Inc.
Kane-Miller Corporation
Kellner, DiLeo & Co.
Kellogg Company

Kronish, Lieb, Weiner & Hellman
Kwasha Lipton
Lasker, Stone & Stern
Cyrus J. Lawrence, Morgan Grenfell Inc.
Lawrence, O'Donnell, Marcus & Co.
LeaRonal, Inc.
LIN Broadcasting Corporation
Lloyds Bank
Long-Term Credit Bank of Japan
Leon Lowenstein Foundation
M&T Chemicals Inc.
Marks Companies, Inc.
Marubeni America Corporation
Matsushita Electric Corporation of
America Marubeni Ámerica Corporation
Matsushita Electric Corporation of
America
Mitsubishi International Corporation
Mitsubishi Metal America Corporation
Mitsubishi Metal America Corporation
Mitsui O.S.K. Lines (America) Inc.
Mitsui Toatsu Chemicals, Inc.
The Mitsui Trust & Banking Co., Ltd.
Benjamin Moore & Co.
Mudge Rose Guthrie Alexander & Ferdon
National Starch and Chemical Foundation
New York Magazine
Nikho Hotels International
The Nikko Securities Co.
Nissan Motor Corporation in U.S.A.
Nomura Securities International, Inc.
Nordeman Grimm, Inc.
Nordeman Grimm, Inc.
Nordeman Grimm, Inc.
OCS America, Inc.
Odyssey Partners, L.P.
Party Rental Ltd.
Paul, Weiss, Rifkind, Wharton & Garrison
Petroleum Heat and Power Co., Inc.
The Prospect Group, Inc.
Queens Group, Inc.
Queens Group, Inc.
Rusbobank Nederland
Random House
Real Estate Forum, Inc.
Resibon Company, Inc. Real Estate Forum, Inc.
Resibon Company, Inc.
The Royal Bank of Canada
Yves Saint Laurent Parfums Corp.
Sandoz Corporation
The Sanwa Bank Limited
Security Pacific Foundation
Seibu Corporation of America
Sharp Electronics Corporation
Shereff, Friedman, Hoffman & Goodman
Smimizu America Corporation
Shiseido Cosmetics (America) Ltd.
The Smith, Barney Foundation
Sotheby's ine Smith, Barney Foundation Sotheby's Spears, Benzak, Salomon & Farrell, Inc. Specialty Products Company J.P. Stevens & Co., Inc. Foundation Paul Stuart Paul Stuart
Sugar Foods Corp.
Edward Sulzberger Foundation, Inc.
The Sumitomo Trust & Banking Co., Ltd.
Swiss Bank Corporation
Syska & Hennessy, Inc.
TAKEDA U.S.A., Inc.
Thomas & Betts Corporation
Tishman Speyer Properties
Tohmatsu Awoki & Co./Touche Ross
International
The Tokai Bank, Ltd. Tohmatsu Awoki & Co./Touche Ross International
The Tokai Bank, Ltd.
The Tokio Marine and Fire Insurance Company, Ltd.
The Toyo Trust & Banking Co., Ltd.
Toyomenka (America) Inc.
Toyota Motor Corporation
Ellen Tracy, Inc.
USLIFE Corporation
Adrienne Vittadini, Inc.
Hiram Walker-Allied Vintners Inc.
Weiskopf, Silver & Co.
Weisk, Peck & Greer
West Point-Pepperell, Inc.
Westdeutsche Landesbank Girozentrale
Westpac Banking Corporation
White & Case
The Robert I. Wishnick Foundation
Yamaha Communication Center, Inc.
Yasuda Trust & Banking Co., Ltd.
Yeager & Lang
Yeager, Wood & Marshall Inc.
YKK (USA) Inc.

For information please call Mary Alice Sutherland, Director, Consolidated Corporate Fund, 212-877-1800 Lincoln Center for the Performing Arts 140 West 65th Street New York, New York 10023

Come to where the flavor is.



Marlboro

© Philip Morris Inc. 1990

17 mg "tar;" 1.1 mg nicotine av. per cigarette by FTC method. SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

